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FACING THE CRITICS.

Circle that Can't be Squared.

A golden opportunity to get even with the critics was missed by a popular theatrical manager on Friday. Mr. C. B. Cochran had accepted an invitation to speak at the annual dinner of the Critics' Circle, held at the Hotel Victoria, but at the last hour had to leave town on a matter of grave importance. Other distinguished guests who had been invited, but were unable to come, were the Prime Minister, the French Ambassador, and Mr. George Bernard Shaw, who in making his apology wanted to know whether the Critics' Circle had any relation to the Seventh Circle of Dante's "Inferno."

The Duty to Praise.

"After the nightingale, the crow," said Lord Olivier, in reference to the singing of Miss Olga Haley, which preceded his proposal of the toast of "The Critics' Circle." His Lordship said he had contemplated the backs of the critics from the pit, and had viewed their magnificent craniums from the gallery, but this was the first time he had ever experienced the emotions of the unfortunate actor on a first night. He was at one time inspired to attempt dramatic composition through going to see Bernard Shaw's first play, "Widowers' Houses," produced by Independent Theatre, one of the earliest services that Mr. J. T. Grein did to his generation. The play, however, was banned by the Censor because it would not pass the critical standard of that time. Then he translated a play for the Stage Society, but the leading lady forgot her lines, and the piece resolved itself into a duologue between the leading actor and the prompter. (Laughter.)

Lord Olivier said that he certainly had noticed a tendency among the dramatic critics to progression and growth. (Laughter and Hear, hear.) In his early years the critics were more or less stampeded by Irving's advice that it was their duty to praise. That was followed by an enormous access of eulogy, and since then there had been a development towards what he might call a more organic function. Obviously, too, the critics were setting an example as creators as well as critics of the drama. He hoped that critics would benefit by his example, and having seen so iron-bound a man produce something in the nature of a film composition, would shake off the critical complex and give vent to their underlying genius for creative productiveness. (Laughter.)

British Libretto Wanted.

Acknowledging the toast, Mr. Herman Klein, who presided, said the Circle was prospering. They were much in need at the present time of an operatic libretto by an Englishman, and the play he would like to see a libretto founded upon was "Saint Joan," which, he thought, would make a very fine opera, especially if Sir Edward Elgar could be induced to write the music. (Applause.)

Mr. James Agate also responded to the toast.

The Dramatic Idea.

Proposing the toast of "The Drama," Mr. E. A. Baughan said the meaning of the Critics' Circle was that they could not be squared. The most extraordinary thing about the drama, he continued, was the progress it had made. Last year produced no fewer than 15 plays of decent standard, and some of those plays were masterpieces. "Back to Methuselah" revealed a new Shaw, and "St. Joan," was the masterpiece of the century. The dramatic idea throughout the country displayed in the establishment of local play-producing societies in villages and towns tended, he thought, towards the foundation of a National Theatre. If the Labour Government took the matter in hand it would make them very popular with the intellectuals of the country. A site was vacant in Whitehall, and if that were given it would no doubt be possible to build a theatre for the purpose. The drama in England was going through a renaissance, and was stronger in spirit now than at any period during the last 30 or 40 years.

Dramatists' Æsthetic Anger.

In the course of his response to the toast, Mr. John Drinkwater said that, as Lord Olivier was down to respond first for "The Drama," he did not think any flights of wit and fancy would be required of him. But, as Lord Olivier had replied in place of Mr. Cochran, he found himself in an embarrassing position of having to speak in the lighter vein. He did not always refrain from making jokes, but he usually made them to himself, preferably in a country lane, and, having a sense of humour, did not repeat them to anybody. (Laughter.)

In spite of assurances to the contrary, they were not to believe that dramatists took no notice of what the critics said. Dramatists read all the criticisms of their plays, and they were, in fact, the critics' only readers. They read them to make themselves angry, and there was a real æsthetic satisfaction at being made angry by criticisms of one's work. In France a resolution had been passed that artists and others should be allowed to reply to their critics. He did not think that should be so; there should instead be a legal right to whip them. They should be allowed, like Dr. Johnson, to go to the office of the Sunday or daily and set about them with a big stick. (Laughter.)

The early days of the Birmingham Repertory Theatre had laid the foundations of a potentially greater drama than anything that had happened in England since the great Elizabethan drama. What had after-war dramatists, the younger school of which he was an older member, done to justify the magnificent promise of those early days? It seemed to him that they could never have an actually great drama in the country when, generally speaking, the themes chosen were only weakly sentimental and stupidly romantic. The great dramas had been concerned with heroic themes which would lead audiences to spiritual exaltation, and not invite them to condescend to their level.

Mr. C. K. Munro also responded to the toast.

Mutability of Musical Taste.

Replying to the toast of "Music," proposed by Mr. H. C. Colles, Mr. John B. M'Ewen, the new principal of the Royal Academy of Music, said no one could have prophesied fifty years ago that popular music would take the form that it has to-day, and no one could prophesy what it would be like fifty years hence. (Hear, hear.)

Mr. Frederic Austin, who also replied, said he had refrained from joining in the National Anthem, as he wanted to hear the critics in full song. (Laughter.) He contended that any art would become moribund if it were not criticised.

Standing Up to the Critics.

On the suggestion of Mr. Sidney Carroll, Lady Wyndham and Mr. J. T. Grein were asked to speak.

Lady Wyndham, who was loudly applauded, said that, although she had had a theatrical career of over thirty years, that was the first occasion on which she had stood up to the critics. She always stood rather in awe of them. (Laughter.) She had to thank them for one very happy day in her life—the day after she made her first great success in "Wild Oats." Any actress or actor would tell them that there was no pleasure in life like reading praise of oneself. She had had her share of praise and blame—praise in the beginning, blame in the middle, and praise at the end. If she dared to criticise the critics—and she had arrived at an age when she had become very daring—she would like to tell them that they did not always differentiate between good and bad parts. (Hear, hear.) There are parts which were described as actor-proof parts, in which no artist could fail; other parts were known as "feeders," and other parts, if she were allowed to employ a modern vulgarism, were described as "rotten." With all those parts they did their best, and sometimes it was disappointing to find that they had done their best with poor results.

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Fifth Symphony, 2nd Movement	*Beethoven*	Hungarian Dance	*Brahms*
Summer Evening	*Ireland*	Romance	*Austin*
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Consolation	*Arensky*	Second Prelude	*Balfour Gardiner*
Minuet	*Boccherini*	Fifth Symphony, Movement 1	*Tschaikowsky*
Fifth Symphony, Final Movement	*Beethoven*	Largo in G	*Handel*
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The Sandman	*Brahms*	I Found a Paradise	*Dorothy Forster*
Good-Night	*Fraser-Simson*	The Asra	*Rubinstein*
Oh! that we two were Maying	*Nevin*	The Sundial in my Garden	*Adams*
The Radiance in your Eyes	*Novello*	Fadeless Love	*Brahms*
Non Piu Andrai	*Mozart*	I will not Doubt	*Cowen*
Cradle Song	*Brahms*	Orpheus with His Lute	*Sullivan*
Since I have Loved Thee	*Johnson*	Etc., Etc., Etc.	

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FACING THE CRITICS.

(Continued.)

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At this season 10 plays will be given—nine by Shakespeare and one by Sheridan. The opening on Monday night was "The Taming of the Shrew." The other plays for the first week will be "Othello," "The Merry Wives of Windsor," "King Richard II.," and "The Merchant of Venice."

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PLEASURE GARDENS, FOLKESTONE.
Sept. 22 (3), Nov. 3, 17, 24, Dec. 1, 8.
THEATRE ROYAL, WORTHING.
July 14, Sept. 4 (3), 22.
COUNTY THEATRE, BEDFORD.
June 16, 30, July 14, 28.
GRAND THEATRE, LUTON.
June 9, 23, 30, July 7, 21.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company,
June 23, 30, Aug. 4 (Bank Holiday week), possibly vacant to oblige Martin Henry.
A. DOUGLASS.

WANTED, Big Attractions, June 16 and 23, for LUTON and BEDFORD.
Wire, FALCON, Fort Augustus.

BYFELD HALL, BARNES.
Unexpectedly vacant Whit Week.
Seats 460. Good size stage.
WANTED, high-class Dramatic Company, Concert Party, or Vaudeville.
Wire, HUBERT WOODWARD, 21, Panton-street. Reg. 689.

PRINCESS PAVILION, FALMOUTH.
WANTED, First-class Attractions (three nights only).
Only vacant dates:
Aug. 7, 8, 9,
Aug. 18, 19, 20,
Aug. 21, 22, 23,
Aug. 28, 29, 30.
Particulars and lowest terms to MANAGER, St. George's Hall, Falmouth.

THEATRE ROYAL, ALDERSHOT.
WANTED, First-class Attractions only, Sept. 29, Oct. 13 and 27, Nov. 10, Dec. 1. Also good Pantomime for Christmas. J. GLADWIN, Empire, Kingston-on-Thames.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include D'Oyly Carte Opera Co., Matheson Lang, Phyllis Dare in "The Street Singer," "Havoc," "The Way of the World," Dennis Neilson-Terry and Mary Glynne, "Stop Flirting," "Hassan," Old Vic. Opera Co., "The Merry Widow."
Apply, S.C. DORRILL, Man. Dir.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, July 21, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THE MOST SUCCESSFUL COMEDIES TOURING.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, July 7, 14, Aug. 18, Sept. 1, and some later dates.
A. DOUGLASS,
Winter Gardens, New Brighton.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, July 7, 14, 21, 28, Nov. 10, and on.

BERNARD SHAW REPERTORY.
July 28 and on.

"SECRETS."
Aug. 18, 25, Sept. 1, Sept. 22 (3 nights), Oct. 27, and on. with exceptions.

CHARLES MACDONA,
10, Charing Cross-road, W.C.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN,"
The Comedy Success from The Ambassadors' T., London,
And
"THE MAN FROM TORONTO,"
with complete productions and cast, including
William Pell, Howard Prenan, J. P. Charles, Esther Carthew, and Madge Hope. Either or both plays, once or twice nightly.
WANTED, June 23 (between Lowestoft and Buxton), July 7 (between Buxton and Cromer), July 28, Aug. 4, Aug. 11-12-13 (pre. Aberystwyth), Aug. 18 (between Aberystwyth and Whitley Bay. This, T.R., Aldershot.
Next, Palace T., Clacton-on-Sea.

MISS BANDMAN-MACLAREN
Presents
ASHLEY PAGE, MARION DENVIL
and
Guaranteed Company
in
REPERTORY
of
FIRST-CLASS PLAYS.
WANTED, a Good Theatre
or
Consecutive Dates.
Apply, HARRY B. MAJOR, This, New T., Cardiff. Next, H.M.T., Walsall.

Leonard Laurence and Dorothy West-Symes
present,
By arrangement with Reandean, Ltd.,
"THE LIKES OF HER."
By Charles McEvoy.
WANTED, June 23 (between Clacton and Penge),
June 23 (between Clacton and Penge).
Also various Autumn.
This, 17, Leicester-st., Leicester-square, W.C. Next, T.R., Norwich.

THEATRES WANTED.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."

WANTED, Aug. 11,
Sept. 8, 22, 29, Oct. 6, 13, and 20.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."

WANTED, Aug. 25, Sept. 1, 8, 18 (3 nights), 22, 29 Oct. 13, 27, Nov. 24.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, August 25,
Sept. 22, 29, Oct. 6, 16 (3 nights), 20, and 27.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
West-End production now running, ROYALTY THEATRE, LONDON.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

For vacant dates,
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE."
WHITE COMPANY.

WANTED,
Aug. 28, 29, 30.
Nov. 10,
Nov. 24, 25, 26.

RED COMPANY.
Sept. 22,
Oct. 20,
Nov. 19.

BLUE COMPANY.
Oct. 20 (?),
Nov. 24,
Dec. 1.

Communications to

LIONEL BUTE,
38, Bury-street,
St. James's,
London, S.W.1.

'Phone: Regent 5534.

WANTED, Good Theatres,
July 21 (between Empire, Kingston, and Empire, Penge),
Aug. 4, 11, 18,
for
"OUR FLAT."
Now on Gulliver Circuit.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, August Bank Holiday week for
IMPORTANT LONDON STAR.
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, June 23 (to follow Brixton),
"MARRIAGE BY INSTALMENTS,"
To follow Portsmouth.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, for
"A ROYAL DIVORCE,"
June 30 (between Plymouth and London).
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, July 7,
"THE ROTTERS"
(between Hippo., Ilford, and Empire, Islington).
Owing to transfer.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, June 30, on, with exceptions, once or twice nightly, for the great Haymarket Theatre success,
"WITHIN THE LAW,"
with Miss EDYTH GOODALL, in her original part.
W. FOSTER HORSFIELD,
40, Shaftesbury-avenue, W.1.
Telephone: Regent 6750.

WANTED, Monday next.
"PEP."
Star Cast. Full chorus.
Wire, BLISS, Hip., Selby.

WANTED, Monday next,
"SHIP AHOY!"
"SHIP AHOY!"
"SHIP AHOY!"
Printing ready.
Wire, GALLIMORE, Cambridge Theatre, Spennymoor.

Ventom Swift's Huge Success.
"HIGH HEELS AND STOCKINGS."
WANTED, Big Capacity Theatres for this proved drawing attraction,
July 7, 21, 28, Aug. 4.
Come., VENTOM SWIFT, New, Crewe.
Next, week, Opera House, Coventry.

"THE BEGGAR'S OPERA."

WANTED, July 28, Sept. 8, 15, 29, Oct. 27, Nov. 10, 17, 24, Dec. 1, 8, 22, 29, Jan. 5, 19, 26.

All communications,
F. H. FOWLER,
Coniston, Cambridge-road, Teddington, Middlesex.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, immediately, Artists, all lines, for touring concert party. Box 247, "The Era."

WANTED, capable Shakespearean Actors to join Sibyl Ward's Fellowship of Players. Letters only, stating qualifications, to SIBYL WARD, 4, St. Stephen's-sq., W.2.

WANTED, to open Mon., rehearse now, Pianist-Tenor, Baritone-Sax., Trombone, Boy Voc., Sister Act (Minstrels). MORLEY, 61, Camberwell New-rd., S.E.5 (3 to 4 p.m.).

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WALLASEY CARNIVAL.
WANTED, applications from well-known Comedians to take the parts of King and Queen Carnival, Sept. 6 to 13 inclusive. Send photographs, terms, references, to J. W. RILEY, Town Hall, Wallasey.

WANTED, immediately, Boy Vocalist, Pianist, Tenor. Rockbottom. BRANDON, 22, Millman-st., W.1.

ARTISTS' WANTS.

WANTED, Engagement by HARRY LLOYD, Baritone Light Comedian, C.P. or Revue; rehearse immediately; large rep.; good feeder to comedian. Offers, 88, Queen-street, Ramsgate.

MUSIC HALL ARTISTS WANTED.

WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

MUSIC HALL ARTISTS' WANTS.

WANTED, by LES OSTLERS, Com. Gymnasts. Lib. Gala, Circus. 32, Dante-road, Newington Butts, S.E.

RICH. TAYLOR.
RICH. TAYLOR.
The Whistling Ventriloquist.
WANTED, Monday, June 9, and later dates.
Wires to 6, Walton-street, Colne.

WANTED, June 23, the TWO DANIELS, niggers, in screaming acts. B., 105, Sherbourne-road, Birmingham.

WANTED, Monday next and 16th by REEVES and WINN.
Novel Eccentric Musical Act.
Wire, Bow Palace, Bow, London, E.3.

RILEY'S WONDERS.
WANTED, Monday, June 16, to precede T.R., Bury, a talented and refined Singing and Comedy Act, in a Novelty Scena, "Playing at Revues." Wire this, Emp., Goldthorpe, near Rotherham; next, Coliseum, Kettering.

CIRCUS ARTISTS WANTED.

WANTED, First-class Circus Company, complete in itself, with ring fence and all appurtenances, for Edinburgh, under cover, two weeks, Sept. 22.
Also pleased to hear from Circus Acts of every description, Big Speciality Acts, Musical Acts, &c., &c., for Glasgow, for winter.
Address,
E. H. BOSTOCK(69, Dalhousie-street, Glasgow.

WANTED, Speciality Acts.
Acts suitable for Circus Ring, for September and October.
No fancy prices entertained.
CIRCUS KARL NORBECK, Kristiania, Norway.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the high rope. This week, Horfield Carnival, Bristol. Liberty Whit week. Wire as above.

WANTED Known, AUSTIN and AUSTIN, England's Bandbox Clowns, on tour with the Great Royal Italian Circus. Success everywhere.
This week, Hippodrome, Lewisham.

MUSICIANS WANTED.

WANTED, Rept., able to take lead when required; must be used to mus com., variety, and opera; open June 9. Apply, MUS. D., Hippodrome, Keighley.

WANTED, Violin-Leader and String Bass, for season; open Whit Monday. Lowest terms, MANAGER, Opera House, Scarborough.

WANTED, Leader, to open June 16; must be experienced in variety and pictures; good tone and sight reader essential; evenings only. Apply, stating lowest terms and refs., to J. BRAVERY, Amity Hall, Poole, Dorset.

WANTED, brilliant expd. Violin-Leader, Cinema, evgs. only; £5; male. Letters only, stating age and full partics., to H. BOLTON, 10, Richmond-avenue, Prestwich, Manchester.

WANTED, Leader, Whit week; Solo Cornet, one month. Lowest terms to M.D., 265, Nelson-road, Whitton, Twickenham.

WANTED, first-class Violinist-Leader or Conductor, pictures; 5 hrs. week-days, 3 hrs. Sundays; permanency if found suitable. State full particulars, lowest terms, and when open to start, SEEBOLD, The Dome, Worthing.

WANTED, Violinist (Leader) for South London Cinema; audition must be given; open June 16. Apply, stating salary, &c., Box 271, "The Era."

WANTED, Leader, 6 evenings and 2 matinées; no fittings; good tone essential; audition any evening. Write, CRICHTON, Savoy, Uxbridge.

WANTED, Leader and 'Cellist, for trio, every Friday; S.W. cinema. Write terms and where playing to Box 270, "The Era."

WANTED, Lady Violiniste, to Deputise every Wednesday, 7.30-10; Shepherd's Bush. ABBOTT, 47, Uxbridge-road, Shepherd's Bush. 'Phone: Hammersmith 2578.

WANTED, Ladies Only, artistic Violiniste; soloiste; must read repertoire; city restaurant; 5 days a week, permanently. Also a good Jazz Drummer, 6 days a week. Open Monday. Audition at Slater's, 192, Oxford-street, 10 a.m. Thursday. MME. BELLE RICHARDSON, L.R.A.M., Musical Directress.

WANTED, experienced Orchestral Violinist and 'Cellist for large cinema in West of England. Family Trio, to include Pianist, would be considered. Comfortable berth for right people. State terms.
Box 240, "The Era."

WANTED, experienced First Violinist, for cinema; good tone essential. M. D., Box 257, "The Era."

WANTED, good Violinist; 4½ hours daily, 6 days per week; terms £3; permanency; audition Wed., 11 o'c., GRAND CINEMA, Holloway-road, N.

WANTED, Cornet and Tympanist, for cinema, doubling Trumpet and Jazz Drums, &c., for interludes. Write lowest terms for perm., and tymps., details kit, low pitch, GRAY, Regent, Chelmsford.

WANTED, Euphonium and two Cornets, to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Alwal Barracks, Tidworth.

WANTED, Musicians, at first-class Variety Halls.
HULL PALACE: CLARINET.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER of the above-mentioned Hall.

WANTED, first-class Clarinet; double on Saxophone; able to read at sight; high-class picture theatre in the North. Send copies references and terms for afternoons and evenings. Box 231, "The Era."

WANTED, E flat Alto Sax and full Chord Banjo; Dances; local; reg. engt. if good. Write, stating terms, M.D. 76, Earlshall-rd., S.E.9.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

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WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.
VIOLIN Lessons Given (Sauret method).
COMPLETE Orchestras or Individual Artists Provided.

Summer and seaside engagements now booking, and good deputies provided in London and provinces.
Good Violinist-Leader free for deputising every Friday.
Join our successful ORCHESTRAL CLASSES now. Call for free audition and advice, and see latest list of successes.
W. E. BOYCOTT.

WANTED, First Violin for cinema; seaside town. ALBANY WARD THEATRES, LTD., 107, Shaftesbury-avenue, W.1.

COVE ORCHESTRA,
WESTON-SUPER-MARE.

WANTED, first-class Oboe, high pitch, Whitsun until Sept. 13; 18 performances weekly; must be thoroughly accustomed to good programmes.

Age, references, and lowest terms to H. C. BURGESS, Mus. Dir.

WANTED, immed., Flautist, for fortnight's engagement; seaside. Apply, MADAME MAY WALTER'S ORCHESTRAL AGENCY, 3, Macclesfield-street, W.

WANTED, 'Cellist, lady, for Shepherd's Bush, 7.30-10 every evening. ABBOTT'S, 47, Uxbridge-road, Shepherd's Bush. 'Phone, Hammersmith 2578.

WANTED, 'Cellist, for out of town; comfortable, permanent engagement; open June 16. Lowest terms to ABBOTT, 47, Uxbridge-road, Shepherd's Bush. 'Phone: Hammersmith 2578.

WANTED, exp. 'Cellist, evenings only, for West-End restaurant. Apply, 29, Woodstock-road, Bedford Park, W.

WANTED, Relief Pipe Organist (2 manual) for pictures. Call, between 12 and 1, EMPRESS THEATRE, Mare-street, Hackney.

WANTED, an efficient Orch. Pipe Organist to deputise fortnight August also odd days; cinema, Kennington, S.E. ORGANIST, 34, Barrow-road, Streatham S.W.16.

WANTED, Young Lady Orchestra Pianist, experienced, for pictures Call, between 12 and 1, EMPRESS THEATRE, Mare-street, Hackney.

WANTED, experienced Orchestral Lady Pianiste, June 9, for permanent engagement, restaurant, Southend-on-Sea; no Sundays. Write, H. M. MILLER, 32 Montrell-road, Streatham-hill, S.W.2.

WANTED, good, experienced Orchestral Pianist. Apply, IMPERIAL PLAYHOUSE, 191, Portobello-rd., W.11.

WANTED, first-class Orchestral Pianist (gent.), for London café. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Pianist-Organist (combined instrument) Call mornings 11 to 1.30. GRAND CENTRAL CINEMA Hackney-road, E.2.

WANTED, good Orchestral Pianist, able to double Flute or Clarinet preferred. Age, refs., MUSICAL DIRECTOR, Coliseum Theatre, Cheltenham.

WANTED, first-class Orchestral Pianist (gents. only); permanent; must be good sight reader or useless. Audition Wed. morn., 11 o'clock. Apply, M. D., Queen's Cinema, Queen's-road, Bayswater, W.

WANTED, good Pianist, Sundays, 6 to 10; or would entertain Pianiste and Violiniste, or Trio. GRAND CENTRAL CINEMA, Hackney-rd., E.2.

WANTED (lady or gent.), first-class Solo and Orchestral Pianist (sight reader), to join the bro. of Marie Hall (eminent violinist), for hotel or cinema work. Address, "TEDDY" HALL (Solo and Orch. Violinist), 12, Upper Berkeley-place, Clifton.

WANTED, brilliant Orchestral-Pianist (gent.) for the Capitol, Cardiff; must be able to play the best music, and to commence June 16 or earlier; no Sunday work. Particulars, &c., to LIONEL FALKMAN, Director of Music, Capitol, Cardiff.

WANTED, by Violinist, Harpist, or Portable, for pitching; refined; must be good player. Box 255, "The Era."

WANTED, lady Drummer, with effects, double other instrument; jazz and straight; seaside cinema, 6.30 to 10.30; no Sundays. Terms, photo., MUS. DIR., Empire, Whitby, Yorks.

WANTED, Male Nurse.
Previous experience not necessary; age 20 to 30; preference given to ex-Service man, and must be able to act as Double Drummer in the orchestra. Applicants must submit to training in Mental Nursing. Wages to commence at £1 14s. per week, plus present bonus of 12s. 10d. (the bonus fluctuates). The wages and bonus are subject to a deduction of 3 per cent. under the Asylums Officers' Superannuation Act, 1909. Apply to the MEDICAL SUPERINTENDENT, Lancashire County Mental Hospital, Winwick, Warrington.

WANTED, first-class Drummer, with Tymps.; cinema; six evenings; no Sunday. Audition 11 o'clock Wed. PICTURE COLISEUM, Harlesden, N.W.

WANTED, for special week, Monday, Drummer. Apply, with particulars and terms, F. G. INGLEBY, Arcadia, Doncaster.

WANTED, Drummer, with full kit, Tymps., Bells, Glockenspiel, Zolophone, Swanee Whistle; straight and jazz; must understand his business or useless; 6 days per week; no Sundays; comfortable position to right man. State wages. PAVILION, Maidstone. 'Phone, 491.

WANTED, immediately, several tip-top Leaders, 'Cellists, Repets., and Relief Pianists (gents.); interviews only. RAIS ORCHESTRAL AND VARIETY AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1.

MUSICIANS WANTED.

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THE OLD-ESTABLISHED ORCHESTRAL TRAINING CENTRE,
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CHARING CROSS-ROAD, W.C.

WANTED Known,
OPENINGS FOR ALL INSTRUMENTS.

A course of thorough ORCHESTRAL TRAINING and polishing up will make all the difference between SUCCESS and FAILURE to you in your professional career.

PLACE YOURSELF IN THE HANDS OF OUR PRACTICAL INSTRUCTORS AND YOU WILL NEVER HAVE CAUSE TO REGRET IT.

WE HAVE GREAT FACILITIES FOR PLACING YOU IN DECENT ENGAGEMENTS WHEN PROFICIENT.

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FREE AUDITIONS every morning except Saturday from 10.30 till 12.30, AND ON TUESDAY and THURSDAY EVENINGS from 6.30 till 8.30.

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Permanency right people. State terms, &c., 56, Commercial-road, Portsmouth.

WANTED, Trio for small cinema; nice town in Sussex; 6 evenings, 1 matinée. State lowest terms, P. REYNOLDS, Scala Cinema, Burgess-hill.

WANTED, first-class Lady Violin, 'Celliste, Bass, and Drums for London café. Apply GRAY, 12, Archer-street, Piccadilly, W.

BANGOR, CO. DOWN.

WANTED, for Summer Season,

DANCE ORCHESTRA (FIVE).

For new Palais de Danse.

Full particulars, refs., and lowest terms to
CAPRONI,
Bangor, Co. Down.

TO CINEMA MUSICAL DIRECTORS.

WANTED, SMALL ORCHESTRA (five, six, or seven performers), for SEASIDE CINEMA,
from middle of July until about end of September. Musical Director to be a Violinist capable of Solo work.
Preference given to combination working together at a cinema.

Must be able to render good and appropriate music, and have big library. State instruments, and, if working together, say where can be heard, lowest inclusive terms, and all particulars in first letter to
FRED CLEMENTS,
Tower Cinema, Skegness.

QUEEN'S THEATRE, MINEHEAD.
WANTED, FOR THEATRE (NO PICTURES) AND CAFE, FIRST-CLASS DOUBLE-HANDED MUSICIANS AND DRUMMER, WITH TYMPANI.
APPLICANTS MUST GIVE CAPABILITIES ON EACH INSTRUMENT, EXPERIENCE, AGE, AND ENCLOSE REFERENCES, PHOTOGRAPH, AND TERMS.
BILLY CLOSS, MUSICAL DIRECTOR.

WANTED, for cinema, London, Leader, Rep., sub-Leader, Orchestral Pianist, 'Cellist, &c.; callers only, others save stamps. APOLLO ORCHESTRAL AND CONCERT AGENCY, Victory House, Leicester-square, W.C.2. 'Phone: Regent 3498.

WANTED, Instrumentalists (gentlemen only), to register for Atlantic liner sailing from Glasgow; status of musician on board cabin passenger; no uniform worn or ship's articles signed. ALFRED RIESS, National Entertainment Association, 16, Charing Cross-road, W.C.2.

WANTED, Solo Cornet, Euphonium (both clefs), and Bombardon; smart pitching band; S.W. shares; first-class performers only. Write, BANDMASTER, 26, Kingston-road, S.W.19.

WANTED, for Season's Engagement, Solo Clarinet, Solo Euphonium, DBB. Bombardon, Double Drummer, Bass Drums and Cymbals.
Write, BANDMASTER, 87, Monkton-st., Kennington, S.E. (stamp).

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

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WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
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WANTED, good Fox-trots, Waltzes, One-Steps and Songs, for early publication. Enclose stamp. RICHVALE MUSIC CO., 277, Uxbridge-road, W.12.

WANTED Known.
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WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

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WANTED Known. Est. 1890.
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Hire or Buy your Music from us.
Musicians Wanted to
Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, summer session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and B flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, first-class Cinema Library, latest orchestral music on hire. Apply, R. S., 6, Cumberland-mansions, West End-lane, Hampstead, N.W.

MUSICIANS' WANTS.

WANTED, BY MUS. DIR. VIOLINIST, WITH OWN PIANISTE, JOINT ENGAGEMENT (COAST PREF.); FULLY EXPERIENCED AND CAPABLE OF CONTROLLING ANY ORCHESTRA; LARGE LIBRARY (ALL LINES); AT PRESENT DOING CAFE, CINEMA, AND DANCE WORK.
WOULD GIVE AUDITION OR STATE WHERE COULD BE HEARD, ON APPLICATION TO BOX 157, "THE ERA."

WANTED Known, Musical Director (Pianist), with Violin Leader; at present at Super Cinema, but desires a change (London preferred); young and up-to-date; extensive library and perfect fitting. First-class offers only please. Box 234, "The Era."

WANTED Known, WALTER SCOTT, Mus. Director (Piano-Baton), at liberty June 16. This, T.R., Windsor. Next, Palace, Warrington.

WANTED, engagement by Violinist M.D.; extensive library; any business or deputising. Box 230, "The Era."

WANTED, by Violin M.D., Engt., Cinema, Café, Hotel, Boat; exp. library. MORRIS, 8, East-st., Scunthorpe, Lincs.

WANTED, Engagement by Musical Director; first-class orchestral and solo violinist. Box 667, "The Era."

WANTED, Engagement, seaside preferred, by well-known Conductor; West-End experience; brilliant Violinist and Soloist; up-to-date library. Box 248, "The Era."

WANTED, by Piano-Conductor, change; library 5,000 sets; own orch. if required; 18 years' experience. Box 161, "The Era."

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WANTED, by smart Conductor (baton or violin), Change; exp. variety, theatre, &c.; reliable; ex. refs. CONDUCTOR, c/o 173, Towson-street, Fairfield, Liverpool.

WANTED, by lady Violiniste (Rept.), Seaside Engt. MISS CONNIE WILSON, Glenavon, Wakefield-rd., Pontefract.

WANTED, Engt., by exp. and reliable Rep. (lady); London or seaside. 75, Summerley-st., Earlsfield, S.W.18.

WANTED Known, disengaged, good Violinist; any business; exp.; Rep. preferred; library; would deputise. EDIE REEVE, 'Phone, Hornsey 4126. 60, Kimberley-gardens, Harringay Park, N.4.

WANTED, Engt. by lady Violiniste (Rept. or 2nd); seaside; straight or dance orches. Box 502, "The Era."

WANTED, by Violinist (22), engagement, Repet. or Second in theatre or cinema; M.U. terms. R. ANDERTON, junr., 33, Elswick-avenue, Deane, Bolton, Lancs.

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WANTED, by Violinist-Leader or Rept.; excellent refs. MISS DEARLOVE, 12, The Highway, Moulscoomb, Brighton.

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WANTED, by first-class Violiniste-Leader and Soloiste (French lady), with or without own musicians, Engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 52, Guildford-street, W.C.

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WANTED, Engt. by Violinist-Leader; exp. all work; can supply orchestra; at present engt. 4 years; good library; refs. This week, Central Hall, Catford, S.E. Write, MUS. DIR., above address.

MUSICIANS' WANTS.

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Tip-top Orchestral and Solo Violinist. LEADER, 33, St. John's-road, Richmond, London, S.W.

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Up-to-date library.
Artists something out of the ordinary.
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WANTED, by exp. Violiniste, engt.; Repet., Second, or Lead Trio. VIOLET BREED, 100, Eade-road, Norwich.

MUSICIANS' WANTS.

WANTED Known, exp. Violinist, disengaged; any bus.; seaside, town, or country. Wire or write, VIOLINIST, 149, Uxbridge-road, Shepherd's Bush, W.12.

WANTED, Engagement by a Brilliant Violinist.
Soloist; any business.
Box 260, "The Era."

WANTED, Summer Engagement, Violin or Viola; any bus.; M.U. 35; at lib. now. CARSWELL, 17, Holt Hill-terrace, Birkenhead.

WANTED, by Violinist and Pianiste; both expd.; hotel lounge, dances, &c.; Sundays or odd evenings; fine lib. 7, Claverdale-road, Brixton, S.W.2.

WANTED Known, good Violinist, double Viola, disengaged; any business; seaside preferable. H. CHATFIELD, 150, Harwoods-road, Watford.

WANTED, deputising, one or two days per week, by good Violinist. Write, X. T. R., 54, New Oxford-street, W.C.

WANTED, Engt. by French Horn; season or tour; liberty at once. PETERS, 22, Laburnum-street, Blackpool, Lancs.

WANTED, Engagement by experienced Horn.
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WANTED Known, Trumpet and Cornet, disengaged, for dances, &c. TRUMPET, 2, Foliot-street, Shepherd's Bush, W.12.

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WANTED, engagement, Clarinet; experienced pictures, variety, &c. C. SMITH, 33, Gibson-square, Islington, N.1.

WANTED, engagement by first-class Clarinet, sharp or flat pitch. ALFRED BENZING, 27, Capel-street, Bargoed, South Wales.

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WANTED, engts. by competent Solo Clarinets; combine E flat alto Sax.; perm. or otherwise; dis. through cutting for summer season; exp. high-class cinema. WHITE, 24, Beaufort-road, Exeter.

WHITSUN HOLIDAYS.

"THE ERA"

will be published as usual

On WEDNESDAY NEXT, JUNE 11.

Having regard to the possibility of postal delays during the holidays, Advertisers are earnestly requested to co-operate with the management by forwarding copy intended for insertion in the coming issue as far in advance as practicable.

Late copy will be dealt with on Tuesday next if received at "THE ERA" Offices **before 10.30 a.m.**

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WANTED, by experienced Alto and Tenor Sax., doubling Clarinet, late Wembley Exhibition Dance Orchestra, engagements, afternoon or evening; read at sight; good tone; straight or dance orches. 'Phone, Sunbury 30. SAX., 9, The Avenue, Sunbury-on-Thames.

WANTED, by 'Celliste, Engagement in hotel or café; or deputy work; thor. exp. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED Known, experienced lady 'Celliste, disengaged; London only; would deputise. 2, County-grove, Camberwell.

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WANTED, by exp. 'Cellist, engagement; cinema, hotel, or café. ELLEN F. RODEN, 45, Blakehall-road, Carshalton.

WANTED, by experienced 'Celliste, Engagement in Town. 'CELLISTE, 50, Hilldrop-crescent, Camden Pk., N.

MUSICIANS' WANTS.

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WANTED Known, experienced 'Celliste, open to immediate engagement; hotel, café, or cinema. 'CELLISTE, 115, Warwick-street, S.W.1.

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WANTED Known, 'Cellist, Lister Carter; Gertrude Hampson (Violiniste); at liberty any business; fully experienced. CARTER, 11, Squirrel Ditch, Huddersfield.

WANTED, engagement as 'Cellist or deputising; experienced all lines. CELLIST, Matlock House, Mawneys-road, Romford.

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WANTED, Engagement as 'Cellist, from July to Sept., or perm.; 15 years' experience cinema and theatre. 'CELLIST, 40, Hythe Bridge-street, Oxford.

WANTED Known, 'Cellist, disengaged June 9; three years last engagement. 'CELLIST, 47, Davenport-road, Catford.

WANTED, by good all-round 'Cellist, Engagement in Cinema, Café, or Hotel (permanency); 2½ years last post. F. W. ANDREWS, 20, Redcliff-drive, Leigh-on-Sea, Essex.

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WANTED Known, at liberty, Viola or Harp. LOUISE METTERS, 15, St. James's-terrace, Primrose Hill, N.W.8. Hampstead 8734

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WANTED Known, Flute and Piccolo, at liberty through reducing orchestra, at leading cinema for summer; any business; reliable; highest references. Address, FLAUTIST, 52, Osborne-street, Sunderland.

WANTED, by Flautist, engagement; any bus.; excellent refs. Address, FLAUTIST, Box 241, "The Era."

WANTED Known, experienced Flautist, at liberty; high or low pitch; present engagement 3 years; ref. Mr. Jackson, Hippodrome, Accrington. JESS WRIGHT, 149, Cleaver-street, Burnley.

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WANTED, Engt. by good Flautist; long experience; good West-End refs.; sharp or flat pitch. Box 254, "The Era."

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WANTED, engt. by experienced Orch. Pianiste, or good deputising DOROTHY MELLISH, 25, St. Albans rd., Harlesden, N.W.10.

MUSICIANS' WANTS.

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WANTED, Engagement by an exper. Orch. and Solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 75, Belgrave-road, S.W.1.

WANTED, Engt., good Orch. Pianiste; café, hotel, dances, cinema; accomp.; would dep.; library, 7, Claverdale-road, Brixton, S.W.2.

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WANTED, by moderate Pianiste, sight reader; services for expenses. 'Phone: Museum 7919. Box 268, "The Era."

WANTED, by exp. Orch.-Pianiste, or first-class Relief; 8 years' cinema exp. "PIANISTE," 87, Regina-rd., Tollington-park, N.4.

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WANTED Known, Orchestral-Pianiste (young), exp., would like to deputise, one or two days per week, for further experience; no salary required. GRAY, c/o Andrews, 113, Clarence-rd., Hackney.

WANTED, Engt. by exp. Cinema Pianist; relief or solo work; wife attendant, &c.; country or seaside only. Send offers to PECK, 1, Limekiln-street, Dover.

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Read anything.
Write, PIANIST,
268, Amhurst-road, Stoke Newington, N.16.
'Phone, Dalston 2050.

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WANTED, Engt. by first-class Pianist; thoroughly experienced; ex. refs.; cinema, &c.; would deputise for a fortnight, Glasgow or elsewhere, before joining orchestra for season engagement. Stannicliffe House, Cleveleys, Blackpool. Address after Sat., 4, Manor-rd., Jordanhill, Glasgow.

WANTED Known, brilliant Solo and Orchestral-Pianist, at liberty June 8; concluding contract; permanency, or would deputise in London or suburbs for two or three weeks; any business. Refs., P.C.T., Ltd., 199, Piccadilly. Apply, ARTHUR DE GABRIELE, 74, Grafton-street, Coventry.

WANTED, by expert Dance Pianist and Accomp., summer engagement. BUNNY DERRETT, 31, Central-avenue, Waltham Cross.

WANTED Known, young lady Jazz Pianist, disengaged for summer season; thoroughly exp.; good extemporiser and rhythm; smart appearance; moderate terms. JAZZ, 68, Milcate-road, Bearwood, Smethwick.

WANTED, Engt. by exp. Pianist; any bus.; hot on jazz work. Apply, Box 253, "The Era."

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75, Plumstead-road, London, S.E.18.

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WANTED, by Pianist, engagements for dances; sight reader; rhythm; exp. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED, Engt. by experienced Orch. Pianist; cinema, &c.; extensive library; would deputise; London only. PIANIST, 688, High-road, Leyton. 'Phone: Walthamstow 272.

WANTED, engagement by first-class Orchestral or Solo Pianist; sight reader, transposer; library; 12 years' experience in cinema work; just returned from three years in New York. RUNACRES, 131, Adelaide-road, Hampstead.

WANTED, by brilliant Pianist; G.M. and singer; exp. orch., &c., desires Engagement. 10, Orchard-gardens, Goodmayes.

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WANTED Known, experienced Solo and Orchestral Harpist at liberty; highest London refs., &c. HARPIST, 52, Trafalgar-street, Gillingham, Kent.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

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As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

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"FALLING LEAVES."

At Folkestone.

New Play, by Sutton Vane, Produced at the Pleasure Gardens Theatre, Folkestone, on Monday, June 2.

Sylva ..... Miss Diana Hamilton
Hammerway ..... Norman Page
Pennington ..... Cyril Raymond
Lord Chark ..... Sutton Vane
Philip ..... William Stack

The action of the play is placed in an English garden, amidst autumn tints and falling leaves, some time after the signing of the Armistice, when the problem of the aftermath of the Great War was being realised in so many homes.

Philip, an artist, blinded during the War, is married to Sylva, who had nursed him in hospital. She finds life somewhat boring, as her husband is always dreaming of the future and the great masterpieces he will paint when his sight is restored. An operation has the desired effect. She patiently still "mothers" him, but is tempted to love by Pennington, and eventually leaves home and husband. Philip realises that he has thought more of art than winning the love of his wife, and is naturally disconsolate. Eventually the erring wife and lover come to the parting of the ways, and she is brought home by Lord Chark, a mutual friend, and a reconciliation takes place, although there are delicate complications which are generously faced by Philip.

Mr. William Stack gave a very meritorious portrayal of the exceptionally difficult part of the blind husband, and received excellent support from Miss Diana Hamilton as the wife. Her lines were very clearly spoken. Mr. Sutton Vane as Lord Chark provides the bright relief of a somewhat pathetic play, and acts very naturally.

Pennington, the cause of the matrimonial mishap, was in the capable hands of Mr. Cyril Raymond.

Last, but not least, is Mr. Norman Page as the sentimental old gardener who at sunrise and eventide sweeps up "falling leaves," and imparts quiet pathos in artistic surroundings.

At the fall of the curtain, in response to a hearty call, the author gracefully thanked the audience for their hearty reception of his play.

PAX ROBERTSON SALON.

Cosmopolitan Plays.

Miss Pax Robertson's policy of staging international plays found striking exemplification in the programme submitted to a crowded audience on Sunday evening, May 18th. The offerings included a play by a French novelist ("Gyp"), a Bohemian playwright and realist, a piece by Victor Dyk, and a Japanese 14th century farce, adapted from the "Kiogen" by the talented directress of the Salon..

The French play was notable for its mordant wit. Aza de Villepreux, a country maiden, comes to town as bridesmaid to Lille de Bracieux, and there meets the latter's godpapa, Baron Montlery, who, although aged fifty, has never seen the woman he could lead to the altar. Aza's artlessness, and her unqualified admiration of the elderly beau, result in his succumbing to the charms of "the little blue guinea hen," as her admirer calls her. These characters were splendidly interpreted by Miss Pax Robertson as the artless maiden, and Mr. Bruce Moir as the gallant French nobleman. Other rôles were excellently sustained by Miss Catherine Robertson, who gave a clever study of a maiden anxious to marry to escape the boredom of her home circle, and Mr. Fordham Ellis as her future husband.

"The Ninth Night" proved to be a poem of a rather extraordinary nature, in which the stars are supposed to figure prominently in the destinies of mankind. Good work was done by Mr. Ivain March, who spoke sympathetically the beautiful lines allotted to him. Miss Pax Robertson, a striking figure as the Mistress, acted with conviction and charm. The lover of Mr. A. McLeod was rather melodramatic, but Miss Maureen Dryden as the Maid, played with quiet intensity.

Laughter punctuated the playing of the Japanese "Ink-Stained." The ruse of a Geisha to utilise a bowl of water to produce tears, when her master announces he is leaving that part of the country, and the substitution of ink by his wideawake servant, with obvious results, was extremely funny. It was brightly acted by the Misses Pax and Catherine Robertson and Messrs. Bruce Moir and Ivain March.

The Mauretania.

The giant Cunarder, the Mauretania—the "Greyhound of the Atlantic"—which has been completely overhauled, left Southampton on Saturday for her first run to New York, after her seven months' rest.

The chief work has been in the engine-room, the reblading of the turbines being, it is stated, the biggest job of its kind ever accomplished. A new feature is the erection of two garden lounges, with many different varieties of flowers; and the deck provides ample room for dancing. She is now the last word in luxury, and everyone concerned with her is determined that she shall keep up her proud record.

Mr. Bob Adams and Mr. Bob Alden, "The Two Bobs," who recently travelled to the United States by the Cunard liner Albania, returned this week to this country by the Cunarder Lancastria. Eight of the "George White" pretty chorus girls also travelled by the same steamer, as also did Mme. Caparelli, known in grand opera, and formerly member of the Jan Carlos Opera Company.

"THE OTHER MR. GIBBS."

At Bournemouth.

"The Other Mr. Gibbs," a new farce, by Will Evans and R. Guy Reeve, was produced at the Theatre Royal, Bournemouth, on Monday night, and Bournemouth emphatically pronounced it good, telegraphs our correspondent. If London endorses the verdict of the seaside town, then the play should be a great success. It starts with a fine swing and keeps it up. It is full of humorous situations, and produces laughter naturally and easily. Apart from its farcical incident, the dialogue is bright and witty and never forced. The charm of the whole thing is that the audience are kept continually guessing at what is coming next.

The play opens in a London club, where, during a smoking concert, Henry Gibbs, the club's most popular member, sings a song. Another member is Vernon Williams, a music hall mimic, and part of his entertainment at the concert is to impersonate Gibbs singing his song. Before the concert is over, Gibbs discloses that he is in a quandary. He is to attend an important City meeting, concerning his purchase of a gold mine, and he also at the same time has to be at a family gathering at which his wife's mother, to avoid death duties, is disposing of her fortune. To get Gibbs out of the dilemma, Williams, who is being hunted by an income tax collector armed with a warrant for his arrest, offers to impersonate his friend at that family gathering. The scheme is agreed upon, and there and then Williams deceives his fellow-members of the club into the belief that he is Gibbs. If there is any likelihood of discovery Williams has to give way to a fit in imitation of an illness of Gibbs. The scene at the family gathering, as may be imagined, is full of comedy. One of the conditions of the money coming to Mrs. Gibbs, is that her mother shall live with her and Gibbs for six months of the year. Williams, to save his friend from this, completely upsets the family gathering, and the mother goes off in a temper, threatening that Mrs. Gibbs shall not have a penny. Mrs. Gibbs immediately decides to follow her mother to Brighton and make Henry apologise. Just as she is dragging the masquerading Williams out by the front door the call of a cuckoo comes from the garden. It is the signal arranged between the conspirators to announce the return of the real husband, but it comes too late. It coincides with Williams' departure with Mrs. Gibbs. There is no end to the complications that arise, especially as Gibbs comes on the scene and also the income tax man. Williams has to do some remarkably quick changes from Gibbs to himself, but eventually Mrs. Gibbs catches him, and to punish the pair she engages another room at the hotel for Williams, and has her real husband arrested by the tax man as the impersonator. Eventually there is a scene between husband and wife, and then Gibbs declares that he is Williams and that Gibbs has gone off with Mrs. Williams.

Much of the success of the play depended upon the clever work of Mr. Robert Hale in the dual parts of Williams and Gibbs. Mr. George Barrett was admirable as the butler, and Mr. Eric Lewis's family lawyer was delightful. Miss Kate Cutler acted cleverly as Mrs. Gibbs, and Miss Mary Brough, as her mother, was excellent. Miss Pollie Emery and Miss Gladys Jennings also helped wonderfully. There were insistent calls for the author.

WIMBLEDON THEATRE.

That delicious comedy, ever fresh and ever charming, "Daddy Long-Legs," is the attraction here this week, with Miss Renée Kelly in the part of Judy. Very delightfully and naturally does this popular actress enact the character of the orphan girl, and her support is of the best. Mr. Hylton Allen was in every way excellent as Jervis Pendleton. Miss Madge McIntosh was a pleasant Miss Pritchard, Miss Mollie Maitland and Miss Edith Smith as the two college mates of Judy were bright and engaging. Mr. Eric Elliott was boyish and lively as Jimmy McBride, Miss Mabel Penn amusing as Mrs. Semple, and Miss Beatrice Donelli a vixenish Mrs. Lippet. The play was received with enthusiasm and there were numerous "curtains."

DEATH OF PAUL VALENTINE.

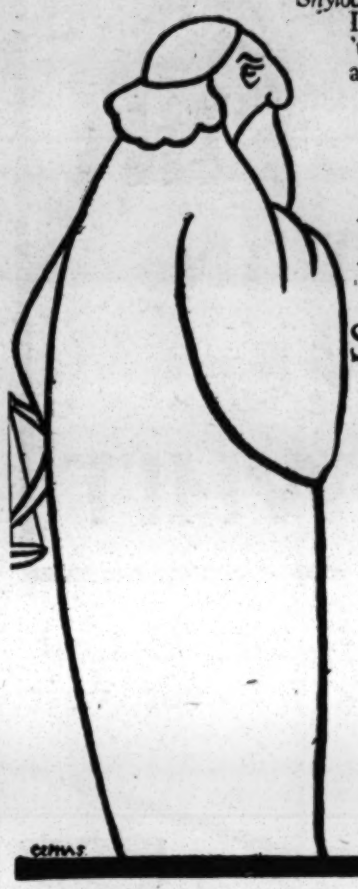
The oldest and most famous of English ballet masters, Mr. Paul Valentine, passed away on Thursday last at his home, Colville-square, Bayswater, at the age of 85. This veteran teacher of dancing continued to give lessons up till two days of his death. The funeral took place last Saturday at Kensal Green.

"MUSIC LOVER'S PORTFOLIO."

Elsewhere in this issue an important announcement is made in connection with "The Music Lover's Portfolio," in which the publishers, Messrs. The Waverley Book Co., Ltd., of 96, Farringdon-street, London, E.C.4, offer to despatch to readers a free booklet giving particulars of this work, showing contents of the same, and also the advantageous terms on which it is supplied.

This selection of music, vocal and instrumental, prepared under the guidance of Sir Landon Ronald, has been entirely successful, and a large sale for the same has already resulted.

No possible liability is incurred in sending for the booklet, and our musical readers are referred to the announcement on page 1 of this issue.



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W.B.P.

"THE LUCKY ONE."

Play in Three Acts, by A. A. Milne; Produced by the R.A.D.A. Ex-Students' Club, at the Academy Theatre, on Sunday, June 1.

Gerald Farringdon ..... Robert Harris
Bob Farringdon ..... Kenneth Kent
Sir James Farringdon ... Eugene Leahy
Lady Farringdon ..... Alex. Frizell
Miss Farringdon ..... Mary Barton
Pamela Carey ..... Joyce Kennedy
Henry Wentworth ..... Guy Boulton
Thomas Todd ..... Charles Hickman
Letty Herbert ..... Rita Page
Mason ..... Winifred Evans
Maid ..... Rosemary Kemp

"The Lucky One" was published in Mr. A. A. Milne's first volume of plays in 1919, and it seems to have escaped attention, even of the producing societies, until Sunday night, when it was given for a single performance by the R.A.D.A. Ex-Students' Club at the little theatre in Malet-street. We cannot imagine why it has not been seen in London before. Perhaps the reason is that the play shows Mr. Milne in a more serious vein, for several of the scenes are quite poignantly written. For an early play, "The Lucky One" is rather a fine piece of dramatic writing.

It is a study of two brothers. Gerald, the younger one, has always outshone his brother Bob at school and college, and at sports; he is plus three at golf, and plays for his county at cricket. His charm of manner bowls over everybody, and poor Bob, although he is the elder son, plays second fiddle all the time. He has to go to the city, whereas Gerald is given a post in the Foreign Office. The last straw is when Bob brings down a friend to stay, an attractive young lady named Pamela Carey, who promptly becomes engaged to Gerald. This makes Bob realise that he was in love with her, and when he is about to go to prison (for some financial deal for which his absconding partner is really responsible) it is to Pamela that he turns for help and consolation. In the last act, after Bob has served his three months, it is the elder brother who is found to be the lucky one, for he and Pamela return to say they are off to start a new life in Canada.

The play was well acted by Mr. Kenneth Kent, who played Bob, and Miss Joyce Kennedy as Pamela. They were exceedingly good in the fine scene in the second act. Mr. Kent really acted like a nervous wreck who clings on to his only hope in this world and the next, his love for Pamela; and Miss Kennedy was the soul of beauty and tenderness. The whole scene was most moving. Mr. Robert Harris made a charming creature of Gerald, and acted with a good deal of feeling in the last act. An exquisite portrait of a wise, charming old lady—the boy's great aunt—was given by Miss Mary Barton, and Miss Alex. Frizell was good as the mother. Other parts were capably played by Mr. Eugene Leahy, Mr. Guy Boulton, Mr. Charles Hickman and Mr. Rita Page.

Gerald Lawrence and Madge Compton, in "Monsieur Beaucaire," are at the Theatre Royal, BRIGHTON. "The Way of an Eagle" is at the West Pier; "Our Liz" is paying a return visit to the Hippodrome, with Madge Aubrey and Jack Barty in the cast. "Painting the Lily" is this week's attraction at the Palace Pier, Miss Viola Compton bringing her own company and playing lead. "Drawing the Dole" is at the Grand Theatre with Mark Practice and Joan Castle and company.

OPERA FOR THE PEOPLE.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Thanks very much for so kindly bearing me in mind in your leading article in this week's "Era" on the above question, but I am anxious you should know when offering the effects of the company in 1918 (I think) to "anybody" (not the Government only), I made only one reservation, namely that the receiver of the company's effects gratis should prove to me "it was a legitimate attempt to found a National Opera Company." Not getting any answer after two years, I sold the scenery (200 tons) and costumes (80 tons), but since then I have still advertised every fortnight in "The Era" the same offer, though I am afraid "the effects consist now only of the whole of the music (including the Ring) that was used by our three companies. And as to our services gratis, they are still offered with or without the music. In conclusion, I can only repeat what I have said and written over and over again. I am willing to prove to any authority, committee, or private individual honestly interested in the question that it is possible to give grand opera in English in an all-round complete way such as it has never been given before, at popular prices, without a farthing on the rates or taxes or subsidies. If the Government, or the Corporation of one of our big cities, or one of the labour unions, would only say: Here's a man who has had some forty years' experience in the musical profession, who can prove that he must have had more all-round experience than anyone else in this country, let's appoint a couple of people to hear what he has to say; something might be done.—Truly yours,

CHARLES MANNERS.
Moody-Manners Stores, The Hyde, Hendon, N.W.9, May 29, 1924.

SOUTH LONDON PHILHARMONIC SOCIETY.

As the last event of their twelfth season, the South London Philharmonic Society gave an All-British concert at the Goldsmiths' Institute, New Cross, on Empire Day. A large and enthusiastic audience thoroughly appreciated the excellent programme provided, and all concerned are to be congratulated on the success attained. Mr. Frank E. Charlton gave an organ recital, which was listened to with rapt attention. Sullivan's overture, "In Memoriam," was played as a tribute to the memory of Sir F. Bridge, Sir W. Parratt, and Sir Charles Villiers Stanford. Mr. Albert Sammons was solo violin, and played Elgar's Concerto for violin and orchestra in B minor (Op. 61). Mr. Sammons showed in this beautiful and melodious work how easily he can get over the technical difficulties with which the solo part abounds.

A suite for strings by Purcell and Gardiner's ballad for chorus and orchestra, "News from Whydah," were rendered with splendid effect.

The conductor, Mr. Wm. H. Kerridge, had the large and excellent orchestra and chorus under perfect control, the chorus especially distinguishing themselves in Elgar's "Land of Hope and Glory," the verses being sung by Mr. Roy Walsh. Mr. Albert Sammons had to give an encore, which would not be denied, for the solo, "Hongroise."

In the afternoon a children's concert was given.

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SARAH (SITTING IN THE SHOE SHINE SHOP)
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RILEY'S COWSHED (I MET HER, BANDY BERTHA)
DREAM DADDY
TELL THEM THEY'RE BEAUTIFUL—
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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Barrie's tender and tranquil play, "Quality Street," is given by the Macdona Players, who now show their versatility by imparting the delicate air of the Scot. Mr. Clive Woods portrays Valentine Brown with modesty and becomingly quiet gallantry; the Phœbe Throssel of Miss Evelyn Culver was charmingly done, sweet and pathetic; and Miss Rossie St. John, in the rôle of Susan Throssel, was likewise excellent in her gentle old maidishness. The Ensign and Lieutenant were adequately represented by Mr. Godfrey Ward and Mr. Geo. Chamberlain; Mr. Charles Sequin was the Recruiting Sergeant; and Mr. Cyril Mann the Waterloo veteran. The Misses Madge Trenchard and Winifred James appeared as the Willoughbys, and the Misses Betty Allen and Ida Long as the other ladies, with Mr. Edmund Clones as Young Tomson.

PRINCE OF WALES. — P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—Mr. Henry Baynton brings his Shakespearean company, under the direction of Mr. Robert Courtneidge, with Miss Florence Glossop-Harris as the leading lady. He had, as usual, a fine reception, opening with "The Taming of the Shrew," in which as Petruchio he gave a deliberate and robustly humorous interpretation. As Katharina Miss Glossop-Harris gave a forcible study of the self-willed, obstinate, and moody virgin, and also showed the requisite grace and elocution after relenting. The Grumio of Mr. Geoffrey Lovatt was an original and sound piece of work; while Mr. Oswald D. Roberts and Mr. Frank Randell appeared as the suitors to Bianca in well-contrasted vein. Bianca was represented by Miss Lilian Temple with graceful freshness, Mr. Eric Portman's portrayal of Lucentio was sufficiently ardent and pleasing, and Mr. Kenneth Wickstead imparted the ancient comic air requisite to Biondello, with Mr. Ambrose Flower a foppish Tranio.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Finch; Mus. D., Mr. David Cochrane.—For their third week in the Shakespeare Festival, so far well supported for the first of the two houses a night, the Alexander Marsh and Carrie Baillie company performed "A Midsummer Night's Dream." A light, romantic, and merry interpretation was given, and not lacking in grace either. Mr. David G. Noble showed himself a really comical Bottom the weaver; and Miss Mildred Howard was a delightful Puck. The Lysander of Mr. Alexander Marsh was attractive in its conception, and generally a high level of acting prevailed.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. J. Crondace; Mus. D., Mr. Geo. Ridding.—"The Beauty Queen," musical production, is presented by Mr. Charles Regan, with himself in the rôle of Pixem, the photographer. Billie Rudge takes the part of Ruth. Supporting them are Cliff Ray, Billie Conway, Leo Brookes, Hugh Brady, Leslie Hedley, and Jean Robertson, with the Sylvia troupe of dancers.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jun.; Mus. D., Mr. Gilbert Smith.—Harry Day's "Mirrors" pays a return visit, with certain revisions which improve it or introduce fresh variety. Jim Jessiman, a Scot of undoubted talent as a comedian, makes good, and receives admirable support from Joseph Victor, a versatile artist, and from the vivacious Amy Brownson, who soon finds favour through his infectious gaiety. Lily Burns sings with marked effect; and Wynn and Ivy give their speciality dances with agreeable acceptance. Budd and Hartley, Mlle. Albion, and Alec Johnstone give capital support; and the Mirror Babes are a distinctive and delightful ensemble.

EMPIRE.—P. Moss' Empires; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The Two Rascals provide an extremely lively show, as is their custom. Their songs have a hearty smack and compel attention. Bert Errol renews acquaintance here after a long absence, and almost mystifies the audience by his female impersonations, aided by his unique voice. Jerry and Co. amuse with their carpentry burlesques, which is great fun; and the O'Gorman Bros. in simultaneous dance, song, and cross-talk, greatly indulge the audience. Madge Kennedy, the tiny artist now grown up, gives an interesting comedy turn; and Tom E. Hughes gives his broken-down swell studies; while Duncan and Godfrey add a laugable act by their dialogue in "Under a Lamp Post."

GLASGOW.

KING'S, LTD.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; Bus. M., Mr. Hugh Macfarlane; Mus. D., Mr. Alex. Hoskins.—By arrangement with Mr. Courtneidge Mr. Fred W. Warden's company is here in that gay and melodious musical comedy "Gabrielle." The play is beautifully staged, and is interpreted by a strong company, headed by Miss Sybil Coulthurst in the title-part, ably supported by Miss Billie Barlow and Mr. Bertram Dench.

METROPOLE.—G. M., Mr. John Walker. "Habits," the musical comedy revue by Standard Productions, is visiting the Metropole this week. The leading parts are in the hands of Eddie Lyons and Joe Fay, Syd Bradbury, and the Six La Belles. Others who please are Jack Tennant, Josie Meldon, Andrew and Maud Drewmaes, Marjorie Fay, Billy Lawton, Will Beeley, and Jackie Pace.

OLYMPIA. — M., Mr. Scott Buccleuch. —The attraction here this week takes the form of drama, with Arthur Hinton and his dramatic company (including Miss Peggy Courteney) presenting a series of plays. On Monday, Tuesday and Wednesday "Temptation" is being presented, with Peggy Courteney and Arthur Hinton prominent in the cast. Thursday and Friday "Ignorance," and "Friday "Moths."

ALHAMBRA, LTD.—G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur Godfrey.—Here this week are George Bass, the popular comedian; Maidie Scott, in "Eve's Progress"; Muriel George and Ernest Butcher, in folk songs and comedy duets; the original Dusky Comedy Queen, May Henderson; Ristori and Partner, dancers; Clay Keyes, club juggler; and "Statues That Talk," presented by Charles Norton and Harry Goodfellow.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—The excellent company here includes Miss Hilda Glyder, Miss Gertie Gitana, Ernest Hastings at the piano, David Poole, Elkins, Fay and Elkins, and Jack Kelline.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—Mr. Jack Buchanan sends a well-balanced company in that very amusing musical play "Battling Butler," Mr. Arthur Riscoe is most amusing as the "fighting man."

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—For the last week of the present season this theatre is putting up a new musical revue, "Let's Go," presented by Lee White. It is described as "a splendid entertainment for a summer evening," and on Monday was certainly very much enjoyed, the scenery and dresses being especially fine. The well-known vaudeville artists, Lee White and Clay Smith, were at the head of affairs, and had many opportunities for showing their versatile talents, while supporters included Gus McNaughton, Mae Bird, Reginald Dandy, Renee de Rance, Archie Thompson, Billie Lockwood, Bob Cory, Dorothy Hamilton, Don Prince, Phyllis McGloon, and Cyril Smith.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"A Week in a Night" is making its first appearance in Liverpool, under the management of the Maurice Productions. In the work is an immense amount of fun, along with taking songs and clever dancing, the outstanding artists being Sam Mayo and Mabel Marks. The former is seen in all his old-time quaintness, through a new style of business, while the latter earns a big reception for her character songs and dancing. Included in the cast are Walter Stephens, Arlette Ravenna, Peter Delahanty, Molly Johnson, Sybil Dawn, and Flora Craig.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—The present season's termination here has been selected for the presentation of Harold Brighouse's Lancashire comedy, "Zack," which is proving highly amusing. Mr. Herbert Lomas, in the title-rôle, makes a pleasing and interesting study of what might be termed the fool of the family, the offensive brother Paul is strongly played by Michael Hogan, and Miss Elsie Irving's mother is convincing. Miss Muriel Rendall proves a spirited Virginia, and Miss Primrose Morgan raises many a laugh with her portrait of the girl Martha. "The Visitor" is a curtain-raiser from the pen of Mr. H. M. Walbrook, and affords much pleasure by its soundness of plot and sentiment.

HIPPODROME. — M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—The playgoers' Syndicate is presenting a very diverting affair called "Scotch and Polly," which has many original features. Tommy Lorne, the Scotch comedian, is in his element, and raises laughs by the dozen. Betty Green amuses greatly as Polly, and Sydney Bray is also of much assistance in helping the play along smoothly. Others in the list are Arthur Shepherd, Wilson Moore, Hubert Henry, Lloyd Mackenzie, Audrey Wilmore, Peter McSweeney, Addison Yorke, Arthur Ballinger, and Harry Bargon.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The principal attraction here is Jan Van Albert (Lofty), stated to be the tallest man in the world. Milton Hayes meets with a hearty welcome, and pleases as greatly as ever; the Mirthful Jovers are in great form; Sammy Shields brings new Scottish songs and yarns; and others who appear comprise Paul Witt and May Stevens, Hinsle, and the Buckleys.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"Get Rich Quick" Productions are presenting a new musical show, "Three Bags Full," which is supported by Charlie Rich, Elsie Roby, Jean Grey, Ted Ryder, Chas. Congere, Wal Clinton, Gracie Gallimore, Sam Curtis, and Nan Carrier.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Sydney Syndicate are showing the second edition of the revue "There You Are, Then," which is a capital production, and well presented by Teddy Morris, comedian; Lily Hartley, comedienne; Doris Crawford, a smart dancer; Rex L'Estrange, vocalist; and the Alabama Syncopated Band, which consists of ten talented performers.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Excellent entertainment is provided here by the Macdona Players, who are giving a selection of the plays by Bernard Shaw. "Pygmalion" is the main attraction, having four performances to itself, the other plays being "You Never Can Tell," "Man and Superman," and "The Doctor's Dilemma." The company includes eighteen accomplished artists, who are perfectly suited to the exposition of the author's wit and humour, and the performances are most enjoyable.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—The Dee Cee Tours, by arrangement with J. E. Vedrenne, present here Sir J. M. Barrie's famous play "What Every Woman Knows." The charm of the play is enhanced by the inclusion of Miss Peggy O'Neil in the rôle of Maggie Wylie, and the performance of this delightful actress doubly ensures the popularity of the attraction. The other parts are also very ably handled, with Mr. E. H. Paterson as Alick Wylie, Messrs. Frank Pettingell and Gordon Macintosh as the sons, Mr. Guy Buckley as John Shand, Mr. Laurence Caird as the Hon. John Venables, Mr. R. Halleday Mason as Mr. Flikie, Miss May Congdon as the Comtesse de la Briere, and Miss Jane Millican as Lady Sybil Tenterden, the rôles of Thomas and the Maid being in the hands of Mr. Alan Cotter and Miss Dorothy Hope.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. Arthur Bradford has here his brilliantly amusing revue "On the Run," which keeps going fast and furiously throughout fourteen scenes, with an excellent cast headed by Edgar Driver, Billy Leo, and Kathleen Hesketh.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—The "W" Productions put on here this week the smart revue "Shavings," embracing thirteen scenes of amusing entertainment. Leaders of a well-selected company are Joe Lewis and Gracie Hartigan.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. H. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company's production of "At Cripple Creek" is providing strong interest here for patrons. It is well put on and admirably played.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Very well performed here is the Broadhead Dramatic Company's production of "The Christian." The rôle of John Storm has a forcible impersonation by Paul Neville; Ivy Shepperd is nicely cast as Glory Quayle; Arthur C. Goff gives a well-studied rendering of Lord Robert Ure; and other strikingly good performances are added by William Clayton as Father Lamplugh, Milton Curtis as Horatio Drake, Clifford Rean as Archdeacon Wealthy, Leah Corentez as Mrs. Callender, Dennis Renton as Paul Love, and J. Forbes Knowles as Parson Quayle.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—Arthur Shirley's human drama "The Stepmother," played by the Broadhead Dramatic Company, is receiving due recognition here by good houses. Victor Rae as Captain Bristow and Monica Holmes as Amy Brisow are prominently successful; and other capital impersonations are given by George Walkley as David Blake, Vane Tempest as Dr. Carter, Ada Oakley as Ann Vickers, and Fred Granville, Roy Jackson, Ted Mooney, Algy Archibald, and Jennie Clare in varied and interesting rôles.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—The new Manchester Repertory Company are doing well in "The Passport" here, with Wilfred Shine in a leading part.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—A programme of stars here includes Dorothy Ward, Shaun Glenville, Harry Weldon, Nora Delany, Robb Wilton, and capital turns by Barker and Tarling and Les Germaines.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson. — The musical comedy, "The Gipsy Princess," with Desiree Ellinger in the cast, is here for a second and final week.

PORTSMOUTH.

THEATRE ROYAL.—"Marriage by Instalments," a comedy of laughter and love, is being presented here this week. Miss Hilda Barita takes the lead in a clever company.

KING'S.—Albert de Courville's success "Jig Saw" is here. Tommy Mostol is supported by a capable cast, including Woolmer Young and Ray Zack.

HIPPODROME.—Samson is topping the bill here, supported by an excellent all-round programme, including Albert Whelan, Nellie Wigley, Rose and Budd, Harry Taft, Nina Martin, and Miller and Canning in "Playing the Dickens."

COLISEUM.—"A Trip to Paris," a musical extravaganza, with Courtney, the "crazy characterising conductor," and a well-chosen chorus, makes heaps of fun, with Harold Walden, entertainer; and the Littlefields, in a comedy wire act, complete the programme.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe.—That picturesque drama, "The Prisoner of Zenda," is being presented by Mr. Murray Carrington, who admirably sustains the triple rôles of Prince Rudolf (in the prologue), and Rudolf V and Rassendyll (in the play). In a lengthy cast, first-class support is given by Miss Margot Drake (Princess Flavia), Miss Doris Sainsbury (Antoinette), Mr. Darby Foster (Duke Michael), Mr. B. A. Pittar (Colonel Sapt), and Mr. Wilfrid W. Caithness (Captain Hentzau). The play is well staged.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—For the last week of the repertory season, Mr. Langley Howard is presenting for the first three nights "The Walls of Jericho," with Miss Camille Ronald as Lady Alethea, and Mr. J. Lister Williams as Jack Frobisher; and for the last three nights "The Christian," featuring Miss Beryl Adair as Glory Quayle, Mr. J. L. Williams as John Storm, and Mr. Royce Carlton as Lord Robert Ure.

EMPIRE.—L., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. Harry Day's revue, "Crystals," is a big attraction here. A strong cast is headed by Kitty Colyer and that clever comedian, Jimmie Leslie, well supported by Adrian Burgon, Douglas Byng, May Marshall, Florence Williams, the Royal Porth Octette, and a well-trained chorus.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—Foster Productions presents the attractive musical comedy "Irene" (twice nightly). Miss Ursula Hughes is a captivating Irene, Mr. Harry Ray proves his comedy ability as Mme. Lucy, and other parts are efficiently played by Clifford Barclay, Claude Bailey, Margaret Caldicott, Nellie Dade, and Noreena and Joan Feist.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—"Casey's Court," under the direction of Mr. Will Murray, is the attraction here.

At the Hippodrome, ACCRINGTON, the variety programme includes the Linfield Troupe in their speciality act, "Boot Villa." The Royal Operatic Trio, introducing William J. Aspden, baritone; Gordon Crocker, tenor; and Barry Bertram, pianist. The Great Kismet and Ladies, illusionists; Dorothy Meade and Gordon Rennie, in the comedy burlesque "The Cinema Star"; Bruce Maclond, ventriloquist; Les Three Eldons, equilibristic act; and Zona and Milroy, comedy entertainers, complete the bill.

At the Theatre Royal, ASHTON-UNDER-LYNE, Mr. A. Denville's stock company are presenting "The Yellow Ticket." The cast includes Miss Margaret Hobart as Marga Varenka, Miss Maud E. Grayson as Margery Seaton, Mr. Raymond Wallace as the Baron Andreyeff, Mr. Jack McCraig as Julien Rolfe, Mr. W. Calvert as Zouboloff, and others. At the Empire Hippodrome Messrs. Smith and Milestone present the musical burlesque "Come In."

Prior to its London production, "What a change is being presented by Guy Mundy at the Theatre Royal, BATH. The cast is headed by Charles Windermere, supported by Jack Tregale and Emmie King. At the Palace Mrs. Kimberley's comedy revue, "Bill Out o' Work" fills the bill. The chief funmaker is Billy Royll, and the Six Olracs are to the fore in their comedy building act.

At the Grand Opera House, BELFAST, Mr. Bromley Challenor, supported by Miss Enid Cooper and company, are paying a return visit with "When Knights Were Bold." Hengler's Circus is at the Royal Hippodrome, with its colossal combination of artists, ponies, etc. The Empire stage a revue entitled "Unemployed," and vaudeville at the Gaiety is sustained by the original Griff, and Collins and Moran, comedians, Donaghue and Sands, comedians, are at the Alhambra.

At the Argyle Theatre, BIRKENHEAD, the musical comedy burlesque, "Cheer Up," is doing brisk business. At the Hippodrome Harry Lauder (the famous Scotch comedian) is on a welcome return visit, appearing in conjunction with Archie Hill (tenor vocalist), Ethel Bull (soprano vocalist), the Musical Monarchs, the Four Christies, Tom Fagan, and Christopher and Columbus.

At the Theatre Royal, BLACKBURN, is Edward Dunstan and company, including Gertrude Gilbert, in "The Three Musketeers," "Nell Gwynne," "Joan of Arc," and "The Lady of Lyons." Fred Wilson and Jas. Willard present the London Players at the Prince's Theatre in Grand Guignol playlets, including "The Red Prince," "The Love Child," "The Great Calamity," &c. At the Palace Theatre George Sax presents "The Annual Album," featuring Tubby Turner, Nora Dale, and the Broadway Kiddies. At the Olympia Theatre, pictures.

"The Gay Young Bride" is the attraction at the BLACKPOOL Opera House this week, under the management of Jabee Productions, with Herbert Clifton in the leading rôle. Norman Howard and Partners are presenting "The Eye of Siva" at the Grand Theatre. Arthur White is the leading comedian in the piece entitled "House Full" at the Palace.

At the Theatre Royal, BOLTON, "The Ever-Open Door" is being performed by the Denville stock company; while at the Grand the Courville revue, "The Whirlwind," featuring Harry Welsh in the lead, is staged.

Mrs. Patrick Campbell is at the Prince's Theatre, BRADFORD, this week, "The Second Mrs. Tanqueray" and "Magda" being staged. The popular revue, "Mr. Tower of London," with Gracie Fields and Archie Pitt, is at the Alhambra; whilst the King and Benson comedy production, "Sign On," is staged at the Palace.

At the Spa Opera House, BRIDLINGTON, Harry Roxbury and his company are appearing in Eric Garnet and Douglas Stuart's farce "Richard! How Could You?" Harry Roxbury plays the lead, and the company includes Miss Doris Thorne.

At the Prince's Theatre, BRISTOL, "Bluebeard's Eighth Wife" is presented. The company includes Denis J. Hogan as John Brown, Basil Radford as Count de Linancourt, and Isobel Brosnan as Monna. At the Hippodrome the variety programme includes the Briant Brothers in "The Dream of a Removal Man"; Oswald Williams, in his original mysteries, assisted by Rae Warwick; Marriott Edgar, in "Sowing the Seed"; Marie Lawton, harpist and vocalist; Zelda and Freda Jensen, the celebrated dancers; Geddes Bros., and Bower and Rutherford. At the Empire the musical revue "Creations" is presented in eight scenes, featuring Tom Gamble and Lena Lloyd.

At the Palace, BURNLEY, Joe O'Gorman presents the musical revue "Round the Town," in which the leading parts are taken by Gus Elton and Jessica Bevan, Cory, Elliott and Sennoi's revue "Plum Blossom" is at the Empire. The company includes Billy Rowlands and Eileen Connelley.

At the Theatre Royal, BURY, the comedy revue "Oh! Norman."

At the Opera House, BUXTON, Murray King and Clark introduce, by arrangement with Miss Doris Keane, "Romance." Miss May Fairclough takes the part of La Cavallini, and Mr. F. Lock Whittaker that of Van Tuyl.

At the New Theatre, CAMBRIDGE, Miss Phyllis Neilson-Terry, in "A Roof and Four Walls." The cast includes Mr. Frank Freeman, Mr. Ashton Pearce, Mr. G. Edward Hall, Mr. Norman Roult, Mr. Carleton Rex, and Miss Lydia Andre.

At the Empire, CARDIFF, the musical play "Suzanne" is being presented by Mr. Tom Wall's company. The cast includes Mr. Alfred A. Wellesley, Miss Gwladys Hay-Dillon, Mr. Dennis Hocy, Mr. Bert Murray, Miss Mabel George, Miss Jessie Moore, and Miss Grace Warner, with Michael Holmes and Wallace Norman as speciality dancers. At the New Theatre an old favourite is seen in "A Royal Divorcee," while a grand gala week is being held at the Playhouse in aid of the Glamorgan County Cricket Club Fund.

At Her Majesty's Theatre, CARLISLE, "Simple Simon's Baby," with Terence Byron in the title-rôle, occupies the boards; while at the Palace the Lancashire and Yorkshire old-time stars receive a cordial welcome. Florrie Gallimore, Marcus Boyle, Johnny Cullen, Ada Fawn, J. W. Hall, Lottie Lennox, T. W. Royal, Arthur Carthy, Lily Currie, and Phil Herman are obviously still names to conjure with.

At the Royalty Theatre, CHESTER, varieties occupy the stage. Skating on real ice, featuring Phil Taylor and Syd Carlton, is top of the bill. Other turns are Musical Maples, Jack Shields, Sisters Kershew, Jack and Emily, Marcus, Maple and May.

The Raynor Repertoire Co. enter upon their third week at the Grand Theatre, DERBY. Miss Ennis Lawson, Mr. John Blake, Mr. Wright Scaddan, and Miss Isla Garnett-Payne are principals of high merit. This week's plays are "Moths," "A Place in the Sun," "Camille," and "In the Night." Mr. Tom Arnold's farcical comedy, "Love and Laughter," is at the Hippodrome. The cast includes Jimmy Godden, and supporting him are Gladys Cranston, Mamie Soutter, Harold Farra, Vincent Lawson, and Harold Clemence.

At DEVONPORT Hippodrome this week T. Elder Hearn presents "Rumours of 1924." The cast includes Gus Chevalier, Harry Stafford, Tonie Forde, Ernie Allen, Arthur Kingsley, Lorna Ray, Mary Rigby, the Rumour Girls, and the Wonder Kids.

At the Theatre Royal, DEWSBURY, the Evelyn Stock Company present "Her Only Son," an emotional drama. Mr. Geo. Clarkson supplies the attraction at the Empire, the bright and breezy revue, "Hello! Blackpool." The cast is a very capable one.

A variety bill is presented at the Grand Theatre, DONCASTER, headed by the Magical Master in an illusory phantasy, supported by Coquelli in comedy character cameos; Francini and Elsie Ollems; Eddie and Roy Vanwick; Ivy Hargraves; the Billy Vardel Trio; and Charles and Carrie Kasrac, in "Merry Moments." W. W. Ellis presents his principal company in "A Little Bit of Fluff" at Arcadia.

At the Royal Hippodrome, DOVER Stewart Arnold is presenting the revue "Shuffle Along." At the King's Hall (pictures), Paddy Saunders.

"Stella," a musical comedy revue, is presented at the DUDLEY Opera House this week by W. Ainsley.

At the King's Theatre, DUNDEE, the George Edwardes' production, "The Lady of the Rose," is the attraction. The company is an exceptionally good one, a pleasing feature of the performance being the delightful acting and singing of Helen Rose Innes in the title-rôle. Alec Fraser as Colonel Belovar gave an excellent portrayal, his singing and dramatic work being alike praiseworthy. Roddy Hughes as Suitangi distinguished himself in the comedy line; Winifred Hall was a vivacious Rosina; and other parts were ably sustained by Andre Brouard (Count Adrian Beltrams), Harry Rousby (Baron Sprotti Sprotti), Jack Austin (Count Isolani), Aubrey Milton (Major Stegan), and Trissie Sturley (Sophie). At the Victoria Theatre Harry Lees presents "Gossip and Grumbles," a bright, tuneful, and humorous revue. The principal comedian is Mark Denison. Other successful contributors are Pattie St. Clair, Agnes Thomson, Jessie Anderson, Teddie Gibson, Harry Bablock, Jimmy Robbins, and the Edina Troupe of dancers. Blanche Sweet, in "Anna Christie," is the stellar attraction at La Scala, and the Kinnaird has Tom Mix in "Yes! We Have No Temper."

The "Outward Bound" company is at the Devonshire Park Theatre, EASTBOURNE. At the Pier Theatre the Lena Ashwell Players in "The Younger Generation." At the Hippodrome Dick Ray presents his revue "Kick-Off," with Fred Renon, Ernest Ludlow, John Cullen, Betty Daly, and Renee Dawes. Concerts in the Winter Gardens by the Municipal Orchestra, with Gwladys Naish, soprano, Adelaide Rind, John Davies, violin, and Helena Millais, entertainer.

At the Crown Theatre, ECCLES, the Broadhead Dramatic Company present "Two Lancashire Lasses in London."

At the Lyceum, EDINBURGH, drama gives place to Mr. D. W. Griffith's film, "The White Rose." Miss Mae Marsh, Mr. Ivor Novello, and the negro comedian, Porter Strong, are the chief actors in the story, which is remarkable for its pathetic and humorous episodes. Mr. John D. Robertson's company brings the revue "What Cheer" to the Royal. The cast includes Hayes and Austin, Vernon Drake, George Clayton, Betty and Billy Clark, Vera Maude, Hilda Gibson, and the Eight Roses. At the King's the musical operetta "Phi-Phi" is being played by the Foster Productions. Included in the cast are Mr. Barry Lupino and Mr. Mark Lupino, Babs Evelyn May, Mr. Chas. Childerstone, Miss Gertie Forbes, Miss Nelly Carlyle, Miss Maude Mack, and Mr. Phil Phillips are also able players. The programme at the Empire includes Mr. Talbot O'Farrell and Miss Lily Morris. A Canadian composer-pianist, Herschel Henlere, Naughton and Gold, Charlie and Irene Vesty, George Lee, and the Mertons, banjoists.

The "A" company of the Co-Optimists are appearing at the Hippodrome, GLOUCESTER. Mesdames Jessie Hitter, Madge Gregory, Amy Verity, and Thelma Dane, with Messrs. Hay Plumb, Bryce Wilson, Kevan Bernard, Brewster Meadows, Bernard Ansell, and Neville Marzetti constitute the company.

At the HALIFAX Theatre Royal "The Afrikander" is being presented by a cast that includes Charles Garry and Stella Patrick Campbell. The Denville Stock Co. at the Grand Theatre are staging "Leah Kleschna." The revue "Scandals of 1924" is the attraction at the Palace.

Charles Doran and his Shakespearean company are at the Gaiety Theatre, HASTINGS, presenting "The Merchant of Venice," "The Merry Wives of Windsor," "Julius Cæsar," "Hamlet," "Othello," "The Taming of the Shrew," and "A Midsummer Night's Dream."

C. M. H. Productions present "Fancy Fair" at the Kemble Theatre, HEREFORD.

At the Royal, HUDDERSFIELD, Hugh Stanhope is presenting for the Royal Concert Party season "Sample Fare," with Will Stanley, comedian; Mona Dixie, comedienne; Naunton Wayne, magic; Richard Milner, tenor; Gladys Dove, pianiste; Nora Savage, soprano; and Hilda More, dancer. At the Palace the W. & P. Productions offer the musical play, "Fifty-Five," with Webb and Page, principal comedians, supported by Lura and Kaley, Alec Hardisty, Frank Early, Edgar Maynard, skater; Cicely Charity, and Alfred Artois. At the Hippodrome is Max Erard's production, "The Menu," with Zona Veve and Max Erard, supported by Fred Maitland, C. Barnes, Horace O'Malley, Leo Sax, Rene Wingrove, Lawson Fraser, and Mme. Haley's twenty girls in the cast.

The Lyceum, IPSWICH, has the D'Oyly Carte Company in the "Mikado," "Pinafore," "Gondoliers," "Trial by Jury," and "Iolanthe." The Hippodrome is running a musical revue called "Tonics."

The George A. de Gray Repertoire Company are this week presenting at the Theatre Royal, JARROW, "Passion's Hour" and "Forbidden Love."

The revue, "Our Liz," is presented at the KEIGHLEY Hippodrome by a company headed by Lilian Low and Tom Frewer.

Sir Frank Benson and his company are paying a welcome return visit at the Grand, LEEDS, opening on Monday with "The Tempest." The repertory includes "The School for Scandal," "Julius Cæsar," "A Midsummer Night's Dream," "She Stoops to Conquer," and "Macbeth." Mr. Francis Laidler's pantomime "Aladdin" opened on Monday evening at the Royal. At the Queen's W. H. Edwards presents the revue "Brilliants," a very pleasing entertainment, contributed to by Clifton Dane, Mirian Melano, Emmie Page, Ally Attwood, Len Marshall, and the Edward Trio. Harry Herbert and J. W. Rickaby, comedians and character artists, share the premier position in a most entertaining variety bill at the Empire, which includes Malcolm Neil, whose vocal powers were greatly appreciated; Syd Moorhouse, aptly billed Nature's Gentleman; Misquette and Maxley, acrobatic dancers; Dork and Anton, athletes; and Benedette Bros., comedians and violinists. An attractive show at the Hippodrome is presented by Ernest Dottridge's latest revue "Billy." Stan Annison, the principal comedian, receives excellent support from Tom E. Conover, Ernie Dubois, Teddy Francis, and the National Troupe of Dancers. A pleasing two-act musical play is presented by Madge Grey, who, in a dual rôle, is excellent and well supported.

On Monday evening Mr. Robert Courtneidge presented "The Cheerful Liar," by H. F. Maltby, at the LEICESTER Royal Opera House. Jennie Hayden, as Lady Isabel, in "East Lynne," does exceedingly well with Frank H. Fortescue's

(Continued on page 14.)

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THEATRICAL GOSSIP.

"The Great Adventure"—Grand Guignol Revival—C. K. Munro's New Comedy—The H. M. Thorburn Trust Fund.

"The Great Adventure."

Following is the full cast of Arnold Bennett's four-act "play of fancy," "The Great Adventure," to be revived by Mr. Frederick Harrison at the Haymarket Theatre to-morrow (Thursday) evening:—

Ilam Carve ..... Leslie Faber
Albert Shawn ..... George Bellamy
Dr. Pascoe ..... Cecil Fowler
Edward Horning ..... W. W. Palmer
Cyrus Carve ..... Hubert Harben
Father Looe ..... Acton Bond
Peter Horning ..... Ian Fleming
Ebag ..... Lewin Mannering
John Shawn .. W. Matthew Norgate
James Shawn ..... Ronald Simpson
Lord Leonard Alcar .... Felix Aylmer
Texel ..... Cecil Brooking
A Waiter ..... Alan Stevenson
A Servant ..... Edmund Gordon
Janet Cannot ..... Hilda Trevelyan
Mrs. Albert Shawn .... Dora Gregory
Honoria Looe ..... Dorothy Cheston
Producer .... Leslie Faber

Actors' Day Fund.

The annual general meeting of the Actors' Day Fund Society will take place at the office of The Incorporated Association of Touring Managers, 178, Shaftesbury-avenue, W.C., on Thursday, June 12, at 3 p.m.

Grand Guignol Revival.

Tuesday evening, June 10, is fixed for the Jose G. Levy-Nora Johnston-J. E. Vedrenne revival of London's Grand Guignol at the Comedy Theatre. The casts of the four plays to be given will include the names of Isobel Elsom, Norman McKinnell, George Bealby, Cyril Cattley, Stockwell Hawkins, Ivy Williams and George Owen, Nora Johnston, Richard Bird, Henry Oscar, H. G. Stoker, Geoffrey Norman, Wyndham Goldie and Mervyn Johns.

The management's request for suggestions, in respect of its choice of three Grand Guignol successes to accompany "Peter Weston," has met with good response; and so far "E. and O.E." has received most "votes."

"The Farmer's Wife."

"The Farmer's Wife" reaches its 100th performance at the Court Theatre on Friday.

"Romeo" Ill.

We regret to hear that Mr. John Gielgud is ill, and the management at the Regent is having difficulty in finding a new Romeo. The part was played on Monday and Tuesday evenings by Mr. Ion Swinley, who has been kindly lent by the Old Vic. He acted the part in Mr. Barry Jackson's production at Birmingham two years ago.

C. K. Munro's New Comedy.

Mr. C. K. Munro, the author of "At Mrs. Beam's," has just completed a new comedy, at present unnamed, the rights of which have been acquired by Mr. Dennis Eadie, who will produce the play at the Royalty Theatre some time in August.

"Yoicks!"

Saturday evening, June 7, is now fixed for the first performance of "Yoicks!" Mr. Donald Calthrop's "free lance" revue at the Kingsway Theatre.

"London Life" at Old Drury.

As we were going to press Drury Lane Theatre re-opened under the joint management of Sir Alfred Butt and Mr. Basil Dean, with "London Life," the drama by Arnold Bennett and Edward Knoblock. The *raison d'être* of the piece is the irresistible call of London to a variety of provincial folk, who are caught up in its vortex, and the interpretation is in the hands of such stage favourites as Henry Ainley, Miss Lilian Braithwaite, Miss Clive Sloane, Miss Helen Spencer, Miss Mary Jerrold, Miss Kate Phillips, Henry Vibart, Frank Cochrane, J. H. Roberts, and Graham Browne.

Last Weeks of "Lilac Time."

Produced in December, 1922, and celebrating its 600th performance last Friday, "Lilac Time," the Schubert musical play, is in its last weeks.

"The Green Goddess."

Mr. William Archer's enthralling melodrama was played for the 300th time at the St. James's Theatre on Monday night, when it was received with great enthusiasm by a crowded audience. Mr. George Arliss seems as fresh as ever in his study of the polished Raja, and Miss Mary Merrall, who assumed the part of Lucilla for the first time, gave a delightful performance, particularly in the emotional scenes in the last act. Watkins is now amusingly played by Mr. Ivan F. Simpson.

"Our Betters."

"Our Betters," at the Globe Theatre, reached its 300th performance on Friday. Commencing this week, the matinées will be on Wednesdays and Thursdays instead of on Wednesdays and Saturdays, as has been the custom hitherto.

"Cats."

Mr. Leon M. Lion has acquired the rights for England and all English-speaking countries of Madame Karen Bramson's two plays, "Les Félines" and "Le Professeur Klenow," which have lately been successfully produced in Paris at the Odéon Theatre, and have also been produced in many European capitals. "Les Félines" has been adapted by "Michael Orme," and under the title of "Cats," it will be produced by Mr. Lion at a series of matinées at the Savoy Theatre during June.

Everyman Theatre.

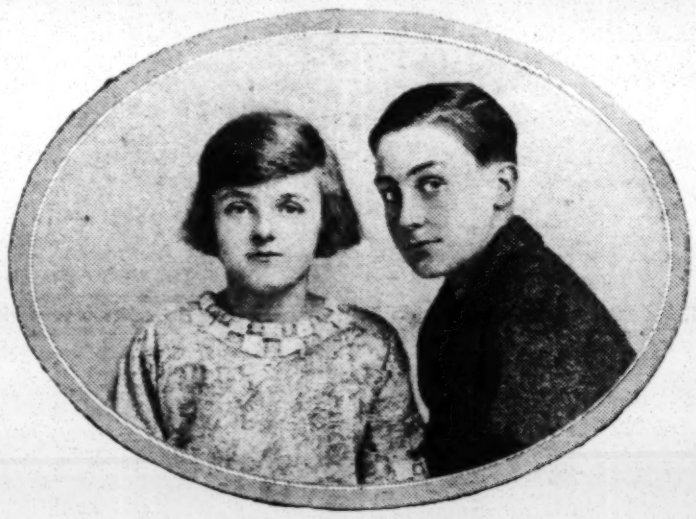
Mr. Norman Macdermott, instead of letting the Everyman Theatre this summer as usual, will conduct it himself. The next production will be Bernard Shaw's "The Man of Destiny," together with a one-act play, also by Mr. Shaw, which has not yet been finally chosen. This will be followed by the last of the series of productions arranged for under special contract with Mr. Macdermott of new works by English authors, which included "The Tropic Line," "Monica," "The Painted Lady," and "The Morals of Vanda."

"Her Daughter."

This play, "Her Daughter," by John Peterson, will follow "The Man of Destiny." Subsequent plays will be: "Getting Married," by Bernard Shaw; "Low Tide," by Ernest George; "The Devil's Disciple," by Bernard Shaw; and a play (title not yet settled) from the Hungarian of Ladislaus Fodor—a big success in Budapest, which Mr. Macdermott bought when he was there last autumn.

H. M. Thorburn Trust Fund.

The fund which has been raised for the education of the two children (Warwick and Joan) of the late H. M. Thorburn, for 12 years manager of the "Playhouse," has now realised over £500. Recent donations, additional to those previously published in "The Era," include:—Mme. Alice Delysia, Miss Violet Melnotte, Mr. Harry Nicholls, Staff of Messrs. Coutts Bank per Mr. W. G. Covington and Mr. A. E. Dunphie, Mr. Walter Havers,



Messrs. Willing per Mr. J. Richards, Mr. G. F. Ford, Mr. Cecil H. Broadhurst, Mr. George Ashton, Mr. Robert Macdonald, Mr Akerman May, Messrs. Waddingtons, Ltd., per Mr. V. H. Watson, Messrs. Leaders per Mr. G. L. Campbell, Mr. C. Perryman, Messrs. Ascherberg Hopwood and Crew per Mr. W. Allen (chairman).

Mr. T. B. Vaughan, of St. James' Theatre, is the hon. treasurer.

Herewith is a picture of the children, kindly taken by Messrs. Foulsham and Banfield, of Bond-street, W.1.

"The Punch-Bowl."

In future the matinées of "The Punch-Bowl" at the Duke of York's Theatre will take place on Thursday and Saturday of each week, instead of Tuesday and Thursday as heretofore.

J. Henry Twyford.

J. Henry Twyford, who concludes his engagement this week in "The Last Warning," goes straight down to Brighton to superintend and play in various sketches of his at the Little Vic. there. He may also do again in Brighton Tennyson's "The Falcon," with which he succeeded in raising funds there, in the early days of the war, for a French red cross ambulance.

A Popular Season.

Mr. E. Dunstan closed his six weeks' season of Shakespearean and old comedy productions at the St. Helens Theatre Royal and Opera House on Saturday night. The piece chosen was the "Colleen Bawn," and two crowded houses witnessed the performance. At the end of the second house bouquets, chocolates, and other gifts of value were showered on the artists, and the audience joined with them in singing "Auld Lang-Syne," and cheered again and again. Mr. Dunstan, in responding on behalf of himself and company, said he never had had in his long experience such a reception and such a farewell scene.

"In the Next Room."

"In the Next Room," by Eleanor Robson and Harriet Ford, will be produced at the St. Martin's Theatre on Friday. Following is the cast:—

Parks ..... Mr. Clifford Heatherley
Lorna Webster .. Miss Nora Swinburne
Philip Vantine .. Mr. H. R. Hignett
James Godfrey .. Mr. Francis Lister
Rogers ..... Mr. Walter Hudd
Felix Armand .. Mr. Colin Shenahan
Inspector Grady ..... Mr. H. St. Barbe West
Simmonds ..... Mr. Gilbert Ritchie
Morel ..... Mr. Alan Howland
Julia ..... Miss May Ward
Mme. de Charriere ..... Miss Stella Arbaneni
Colonel Piggott .. Mr. Nicholas Hannen

The action takes place in the New York house of Philip Vantine. There are two murders in the course of the play, but Sewell Collins, the producer, insists that it is not a mystery play.

The Derby—at Prince's.

Miniature jockeys placed on each table, a menu adorned with a photograph of the finish of the classic race, and surprise gifts for every lady present, will be some of the attractive features at the Derby celebrations at Prince's Restaurant to-night. Mr. Percy Athos' "Frivolities of 1924," with Henry de Bray, Hazel Shelley, George Wolkowsky, M. Turganoff, and Mollie O'Shann, will be staged at 9.30 and 11.30. The larger stage and bandstand which are in course of erection will be completed next week.

"Within the Law."

This most successful of dramatic plays is being revived by Mr. W. Foster Horsfield, with Miss Edyth Goodall in her original part of Margaret Taylor. Londoners will have a chance of again witnessing her remarkable performance as several suburban theatres have been booked, starting at the Alexandra, Stoke Newington, the 16th, followed by the Richmond Hippodrome. A strong supporting cast has been engaged, including Dennis Wyndham, Lord Lyveden, Vincent Holman, Horace Custins, Dorothy Peters, &c. The production and tour are under the direction of Hubert Woodward.

Terence O'Brien.

Terence O'Brien, who was playing Orsino again for J. B. Fagan at Oxford last week, has been engaged by Leon M. Lion for his new Rafael Sabatini London production. During his recent engagement with Sessue Hayakawa, Mr. Hayakawa cut five heavy cavalry swords in half during the fight.

Many Happy Returns to:—

Rosie Lloyd, Thursday, June 5.
Leo Dryden, Friday, June 6.
F. Evans, Friday, June 6.
Sir Landon Ronald, Saturday, June 7.
G. Bowman, Saturday, June 7.
Keble Howard, Sunday, June 8.
E. Erskine, Tuesday, June 10.
Olga Kate Vernon, Wed., June 11.
Violet Vanbrugh, Wednesday, June 11.
Dolly Elsworthy, Wednesday, June 11.
Dr. Walford Bodie, Wed., June 11.

THE CLOSED SHOP.

Joint Meeting of V.A.F. and the A.A.

A truce of 14 days having been agreed upon between the V.A.F. and the A.A. in regard to the Barrow and Glasgow dispute, a conference was announced to take place at the offices of the V.A.F., Charing Cross road, yesterday afternoon.

The truce was signed at Barrow last Monday on the suggestion of Mr. Bram Langstaff (one of the heads of the local Trades Council). The position is, said an official of the V.A.F. to a representative of "The Era," "that the actor and music-hall artist can carry both cards, and that there is nothing to prevent them doing so. The A.A. are also prepared to recognise the V.A.F. card in other cases."

Sir Frank Benson's Views.

Sir Frank Benson, writing from the Grand Theatre, Leeds, on May 30, to the secretary of the Actors' Association, says:—

"Dear Sir,—Having been one of the original founders of the Actors' Association, it is with great regret that I must ask you to remove my name from the list of members.

"While sypathising, as most managers and actors do, with many of your aims for the betterment of the stage, I entirely disapprove of your present policy and action as typified at Barrow and Glasgow; they constitute, to my mind, an unwarrantable and tyrannical interference with the liberty of the individual. No good can come from harnessing the association to the political section of trades unionism. Thereby (in my humble opinion) you have done disservice to the cause of progressive unionism and co-operation, and grave harm to the best interests of our profession.

"I believe that the interests of employer and employed in art and in industry are identical, not, as you say, necessarily antagonistic.

"The influence of art now more than ever should be constructive, not destructive. Art seems to me to have a wider and more human field of energy than partisan politics.

"Hoping that our present discord may ultimately prepare the way for fuller harmony."

PREMIERES OF THE WEEK.

"THE MASK AND THE FACE"

At the Criterion.

Mr. C. B. Fernald's free translation of Luigi Chiarelli's play was fully noticed on its first production at the Everyman Theatre, when we predicted that its ultimate destination in London was the West End. Since then the Italian author has stated at a luncheon given in his honour that the English adaptation differs considerably from the Italian version, and that the character of the Mayor does not exist in his play. Be that as it may, we can only repeat that "The Mask and the Face" is as delightful a comedy as London has seen for years. Although described on the programme as a "farcical comedy," there is little of the accepted notion of a farce about the play, for the fun consists, not in the usual ingenious use of externals, but in the dexterous twist given to a man's exaggerated idea of his own importance and the sacredness of his "honour." Strictly, we suppose the idea that Count Mario, to save his face before his friends, should pretend to kill his wife, be tried and acquitted for the murder, and that the wife should attend her own funeral, is farcical, but the situations are so wittily dealt with, and the characterisation so amusing and fresh, that the play has the air of being a delicious comedy of real life. The final scene, when Savina is able to make her husband laugh at himself for the first time, is utterly charming.

The play, especially in the opening, has gained in speed since the first production, and in several cases it is now better acted. Mr. Frank Cellier has taken up Mr. Franklin Dyall's original part of Count Mario, and he gives a different interpretation, and probably a better one, for the true balance of the play. Mr. Dyall was extremely good, but a trifle too heavy, in the part, whereas Mr. Cellier more fully realises that the Count is a comedy character. The heroics are now, as they should be, mock-heroics. Miss Athene Seyler still, fortunately, plays the wife, and invests the part with a most exquisite sense of humour. We doubt if there is a better light comedy performance than this to be seen in London at present. Of the others, Mr. Michael Sherbrooke continues to be divertingly funny as the Mayor, and Mr. Brember Wills still so well characterises the worldly wise, over-tolerant banker. Mr. Leslie Banks is good as the caddish lawyer, and there is also spendid support from Miss Joan Hay, Mr. Ivan Samson, Mr. George Merritt, Miss Hope Tilden and Miss Jane Grahame. Miss Esme Hubbard plays the part of an emotional servant excellently, and a word of praise is certainly due to the actors—Mr. Roy Graham and Mr. Leonard Walker—who so amusingly characterise a pair of town councillors without uttering a word.

"The Mask and the Face," which is produced by Mr. Norman Macdermott, and is being presented by him in conjunction with Mr. Thomas C. Dagnall at the Criterion, should outrun Wembley.

"ELSIE JANIS AT HOME."

At the Queen's.

Guests at Elsie Janis's "At Home" at the Queen's Theatre on Monday, enjoyed an evening of sheer delight. Wreathed in smiles and curtseying low, the popular artist acknowledged a hearty welcome, and then took the house into her confidence. She had been away for three years, she sighed, doing concerts. She did not mean that she had been singing classical airs or playing the zither, and she had not qualified for the concert platform. Even her sense of humour could not see Elsie Janis at the Queen's Hall, so she had adopted clever Sir Alfred Butt's idea that she should appear at the Queen's Theatre.

Miss Janis exercised her old spell over the audience. With unequalled versatility she went from one cameo of character to another, being never the same except for her amazing vitality. Perhaps the palm should be awarded to her French demoiselle with little English, who translates ragtime into French, "I'm Just Wild About Harry" being given with wonderful expression. Some might prefer her volatile "dancing master" dressed in cut-away black coat and breeches, sparkling with lines of diamonds from top to toe, who sings "On With the Dance," and disports with boundless energy. Memories also remain of an Italian signora, who pelts the audience with roses; of the cockney girl, whose love for her Bill makes her overlook the fact that he ill-uses her, though her singing of her "fal-lal" is interrupted by a sob; and the black girl, who tells her laggard lover that someone has stepped right into his shoes." All were eloquent specimens of Miss Janis's rare talent and resource.

Assistance is rendered to Miss Janis by some clever artists. A baritone from Canada, Mr. Walter Verne Pidgeon, who has a pleasingly modulated voice, sang with expression several skilfully written songs, and joined Miss Janis in duets, one of which satirised quite inoffensively the quaint songs of the camp meetings "way down Virginny." Another turn which gained much applause was that of Layton and Johnstone, a darkie with silver hair, and a more youthful companion, who played the accompaniments and assisted in the refrains of his partner's songs, which dealt, among others, with "Dancing Dan" and "The Meanest Girl in Town," both wittily written and effectively sung, with a neat dance added to the former.

At intervals we had the "Queen's All-British Sextett," a very skilful specimen of the jazz-band instrumentalists now so prevalent. They officiated at odd times, in their own selections and as accompanists to those unrivalled dancers Ted Trevor and Dina Harris, and for the evolutions of Our Palace Girls, whose acquaintance was gladly renewed.

"THE MERRY WIDOW."

At the Lyceum.

Anyone who doubts that "The Merry Widow" has become a classic should have been present at the Lyceum on Wednesday last, when the famous musical comedy was revived by Mr. George Graves. Every tune was greeted by the most wonderful enthusiasm, and when the well-known waltz was played the roof was nearly lifted off the theatre by the cheering. It was not until the fourth or fifth encore had been given that the play was allowed to proceed.

Any part that gives Mr. George Graves opportunity to develop on his own lines is good, and Count Popoff is elastic enough for the purpose. There is nothing to it except what Mr. Graves put into it, and he adds to its humour daily, we should imagine. On Wednesday last the famous comedian struck a very rich vein, and rarely have we know him to be funnier. He had the heartiest of receptions. The whole company is good, and in Miss Nancie Lovat there is an altogether charming widow, who looks delightful, and can sing well. Mr. Carl Brisson, a young Danish actor, played the part of the Prince with an infectious air of boyishness, and at times skipped about the stage like a two-year-old, all to the evident delight of the house. He is a clever and graceful dancer, and both he and Miss Lovat scored a great success in the waltz in the second act. Nisch continues to be amusingly characterised by Mr. W. H. Rawlins, whose gestures are exceedingly comic, and Mr. A. W. Russell (Marquis de Cascada), Mr. Claude Goodchild (M. de Brioche), Mr. Clifford Seyler (General Novikoff), and Mr. William Cavanagh (M. Khadja) all help considerably in the success of the revival. Miss Bemela Baselow's singing, and Miss Flora Courtenay's dancing also call for praise.

'BACHELOR HUSBANDS."

At the Royalty.

Comedy, in Three Acts, by Avery Hopwood; Presented by Mr. Cecil Barth at the Royalty Theatre on Monday, June 2.

Tom Morgan ..... Farren Soutar
Sam Hargrave ..... James Duncan
Artie Lorimer ..... Jack Hellier
Billy Reynolds ..... Henry Kendall
Barker ..... Doane Gardiner
Grandma Sutton ..... Daisy England
Nina Hargrave .... Margaret Halstan
Bettie Lorimer ..... Gladys Mason
Sybil Sutton ..... Stella Bonheur
Doris Ketcham ..... Elsie Judge
Mary ..... Irene Barnett
Fifi Morgan ..... Betty Ross Clarke

"Bachelor Husbands" was fully noticed on the original production two or three months ago at Eastbourne, and little is called for now except to record that the play had a good reception at the Royalty on Monday evening.

Mr. Avery Hopwood's play is a typically American product, a mixture of farce and a sentimentality which occasionally rises into sentiment. There is something to please most kinds of tastes. The sophisticated playgoer, however, to whom Mr. Hopwood makes a decided bid in the strong scene at the end of the second act, will be worried by the jazzy pyjamas (most uncomfortable garments, we imagine), the farcical business which forms the main part of the play, and more particularly the slathers of sentimental talk about babies.

This would be all right in a pure farce, but always there is the feeling that the author is trying to make out a really serious case against the wealthy American wife who gallivants around Europe and leaves her husband to take care of himself; who refuses to accept the ordinary responsibilities of married life and then waxes indignant when it is discovered that the husband has indulged in a mild flirtation during her absence. The principal interest is centred in Tom Morgan and his pleasure-loving wife, Fifi. Morgan is a responsible creature who is fond of his home and yet in four years of married life has scarcely seen his wife. After one of her trips a letter from somebody called Doris Ketcham is discovered, and instead of turning him out of her room—as the other women have done—Fifi determines to win him back to her. She does not succeed then, but the episode has the effect of bringing her to her senses, for next morning there is a picture of a reformed, loving wife, despite the fact that Doris is found to be a small child to whom Tom has turned for companionship.

The play was very well acted, and Mr. Farren Soutar in particular is to be congratulated upon his performance as the typical, responsible, decent husband. He invested the part with an air of reality. Miss Betty Ross Clarke, an American actress, was better in her irresponsible moments as Fifi than in the more serious parts of the play. Mr. Jack Hellier realised to the full the farcical possibilities of Artie Lorimer, and another husband was well handled by Mr. James Duncan. Mr. Henry Kendall was excellent as a clear-headed young man in love with a spoiled, extravagant young woman who was well acted by Miss Stella Bonheur. Other parts were successfully played by Miss Margaret Halston, Miss Gladys Mason, and Miss Irene Barnett. Miss Daisy England was good as a sentimental old lady.

"THE OLD BACHELOR."

Congreve's First Play Revived.

"The Old Bachelor" is one of the most remarkable achievements in the history of English drama, for the rough draft of the play was finished before Congreve was twenty-one, and it is to Dryden's eternal credit that he at once recognised the great merit of the work, and helped the young author in the final preparations for the stage. It was accepted for Drury Lane, and, after a chapter of mishaps in the casting, finally produced with extraordinary success in January, 1693. In fact, the play ran for fourteen consecutive nights, an unusually long sequence in those days, and then passed into the repertory of the theatre. The last performance in London was in March, 1789.

But for "The Way of the World" and "Love for Love," "The Old Bachelor" might be proclaimed a great play, but, even so, some of the scenes in it will bear comparison with the later works. Heartwell's wooing of Silvia is a most delightful piece of comedy, and throughout the play there are passages of superbly witty writing. Some of the dialogue has already the polish of the later writing, and all the time there is the evidence that the author was to become one of the great masters in the dramatic use of English prose. "The Old Bachelor" is immature, of course. For instance, how much more subtle the later Congreve would have made the scene between Bellmour in "fanatick habit" and Lætitia, the arch, flirtatious wife of old Fondlewife; but, even for the sake of these comparisons, as well as for its own sake, "The Old Bachelor" is eminently worth seeing, and the Phœnix, in its performance on Sunday and Monday last at the Regent, can credit itself with another interesting production.

The acting was excellent, for the whole cast entered thoroughly into the spirit of the period. Mr. William J. Rea acted remarkably well as Heartwell, the surly old bachelor who is so sorely smitten by Silvia. Mr. Esmé Percy was delightfully mannered as Bellmour, and Mr. Duncan Yarrow good as Vainlove. A graceful piece of acting was given by Mr. Charles Carson, who played Sharper, and most amusing ideas of Captain Bluffe, Sir Joseph Wittol, and Fondlewife were given by Mr. Roy Byford, Mr. Alfred Clark and Mr. D. Hay Petrie. Miss Laura Cowie was charmingly pert and affected as Belinda, and the other ladies were excellently characterised by Miss Cicely Byrne (Araminta), Miss Isabel Jeans (Lætitia), and Miss Stella Arbenina as Silvia, with Miss Gracie Leigh most amusing as Lucy the Maid.

The play was produced by Mr. Allan Wade in a setting designed by Mr. Norman Wilkinson.

THE LYCEUM CLUB STAGE SOCIETY.

"The Cautious Lovers."

In "The Cautious Lovers," the piece chosen for their seventh performance on Sunday and Monday last, the Lyceum Club Stage Society has found a play which, although not consistently good, yet provides some delightful opportunities for comedy acting. The authoress, Miss Helen Simpson, describes it as an "episode," and the word is aptly used for this delicious trifle, which is rather too thin for its three acts. Certainly the second act stands out boldly in contrast with the others, but perhaps this was owing to the consummate artistry of Miss Helen Haye, who played the part of Agatha Graeme, an attractive spinster of thirty-five, up from the country for her first fling in London. Old school friends visit her, and, in trying to straighten out the love affairs of one of them, a young widow by name Iris Weare, Agatha finds herself in an awkward situation with Iris Weare's lover. Having yielded to a sudden desire for adventure, she goes to a fancy dress ball, there meets Julian Rome, the aforesaid lover, and invites him to her flat, with the innocent motive of furthering her friend's happiness. Instead of this, the somewhat bored flaneur falls in love with Agatha, providing a scene of delicate comedy mingled with pathos. The tangle is, however, finally straightened out to the satisfaction of the young widow, and the play ends with a pathetic and beautifully-written scene between Agatha and her young sister.

Miss Helen Haye gave a perfectly delightful study of a woman of thirty-five who is admired and courted for the first time in her life. Iris Weare, the widow, was very capably handled by Miss Esther Whitehouse, and Miss Barbara Gott was most amusing as the privileged family servant. Mr. Tristan Rawson as the lover and Miss Frances Petersen as the irrepressible young sister were also good.

THEATRICAL GARDEN PARTY,
TUESDAY, JUNE 24th, 1924.
TICKETS - 3/- EACH.
On Sale at "THE ERA" Office.

THE REALM OF MUSIC.

MR. CYRIL SCOTT'S CONCERT.

Mr. Cyril Scott, by diversifying the character of the items in the concert of his compositions at Wigmore Hall, succeeded to a much greater extent than might have been thought possible for a composer of marked individuality in escaping the sense of monotony that pervades all too often the one-man programme. No collection of his works would be fairly representative without the piano pieces. Some of these he played himself, and certainly no other pianist we know of could have rendered him better service than he himself performed in painting the delicate colours of "Lotus Land" or the flashing brilliance of "Rainbow Trout." The groups of songs included "Tranquillity," a study without words, and "Idyll," the latter a lovely thing for voice and flute. Miss Gertrude Johnson sang these cleverly, negotiating the difficult intervals with uncommon skill and truth of intonation. She was also successful in suggesting the atmosphere of "Rain," one of a number of songs of another kind. There was more vocal music; the ingeniously written male-voice quartets, "The Emir's Serenade" (unaccompanied), and "The Rat-catcher" (with flute accompaniment), to both of which the De Reszke Singers gave all possible effect. "The Rat-catcher" had to be repeated. Not a little of the audience's pleasure in this, and in "Idyll," was owing to Mr. Walter Whitaker's delightful playing of the flute parts. Four movements of a string quartet were given as representing the composer's chamber music. These brought many pleasing moments, particularly the Prelude, but the quartet as a whole seemed to need rather less rough treatment than it received at the hands of the Grace Thynne Quartet.

ROYAL ACADEMY OF MUSIC.

Student compositions were interesting items in the programme of the chamber concert given last week at the Royal Academy of Music. Mr. Godfrey Samson's Sonata in E minor, two movements of which were very well played indeed by Mr. Jean Dougnet and Mr. Harry Isaacs, showed decided promise. And there was evidence of a facility in the invention of expressive melody in the two songs by Miss Gwennie Creith. The string and horn accompaniment to these was shorn of some of its significance by the absence of the horn part, and so cannot fairly be judged, but Miss Vera Kneebone, who sang the songs, set them in a favourable light. In a rather different category were the five short pieces for violoncello by Mr. Purcell Warren, since they have already been heard in public, in at least two concerts lately. Beauty of tone was a notable feature in the performance now given by Mr. Douglas Cameron. The pianoforte-playing, as usual, reached a high level of competence: Miss Alice Church and Miss Virginia McLean were among the students who distinguished themselves in this branch. An agreeable interlude between the musical items was the recitation, by Miss Phyllis Keeves, of Shaw's "Androcles and the Lion."

QUEEN'S HALL.

Miss Elena Gerhardt took advantage of the opportunity afforded by the association of Mr. Fritz Reiner, the conductor of the Cincinnati Orchestra, in the concert she gave at Queen's Hall with the London Symphony Orchestra, to sing Gustav Mahler's cycle, "Kinder - Totenlieder." These five songs, one after the other, in a strain of deep melancholy, want skilful handling if they are not to engender an overpowering impression of monotony. Miss Gerhardt's keen sense of dramatic values saved us from that. Deep and poignant as was the expression of each song, it was also subtly shaded. Completer communion between singer and subject in these, and in the Strauss group that followed, it would be almost impossible to imagine. Mr. Reiner's management of the orchestral accompaniments proved him a singer's conductor. His particular achievement on that evening, however, was a vividly picturesque performance of "Till Eulenspiegel." His reading of Brahms' Fourth Symphony was extraordinarily clear, and showed such an independent point of view that it enchained the interest from first to last; but the orchestra in this were not so completely with him.

MISS MAGGIE TEYTE.

Miss Maggie Teyte, who does not let us see or hear too much of her, is back from one of her prolonged absences, either on the Continent or in America, and on Wednesday, at Æolian Hall, gave us an opportunity to renew acquaintance with her delightful art. With the support of a quartette of strings composed of Messrs. Charles Woodhouse, Frank Howard, Arthur Blakemore, and Ambrose Gauntlet, of Miss Marie Goossens at the harp, and of Mr. Ivor Newton at the pianoforte, she sang a great number of songs, old and modern, of such varied character as to tax the widest range of interpretative capacity.—One need hardly say that the demands of each in turn were fully met. Even in the most dramatic—and there were some, such as Fourdrain's "Chanson Norvegienne," that called forth the utmost intensity of expression—the claims of finished vocalism and all that it implies of beauty of tone and phrasing were never lost sight of.

THE LADIES' STRING QUARTET.

The concert of the Ladies' String Quartet (composed of Miss Evelyn Cooke, Miss Dorthy Churton, Miss Gertrude Hopkins, and Miss Edith Churton), at which they were fortunate enough to have the assistance of Miss Myra Hess, attracted a large audience to Wigmore Hall. Since their first appearance, not so very long ago, they have improved in balance and in general finish. Their playing in Brahms' Piano Quartet in A and Mozart in F had much merit. It was careful and conscientious. It would have been still better for a little more energy and boldness of spirit.

MME. YOLANDA MERO.

Mme. Yolanda Méro soon showed by her playing at Steinway Hall (in the first of three piano recitals) that she has lost none of her powers in her long absence from London. She handled an organ concerto by W. F. Bach in masterly fashion, with a wealth of tone and a fine breadth and spaciousness of style; and for neatness and clearness the playing was beyond reproach. Beethoven's sonata, Op. 109, which followed, was played as it should be played, with warm yet restrained feeling, with technical finish and sureness that yet never reminds the listener of the virtuoso. The programme included a Chopin group. At her next recital, on June 11, Mme. Méro plays a Beethoven sonata (Op. 111), a good deal of Liszt, and some Bach, Brahms, and Mozart.

ROYAL COLLEGE OF MUSIC.

The activities in our great musical institutions seem to come to a head in the periods immediately preceding the vacations. At the Royal College of Music there was a chamber concert last Wednesday, a recital last night, and an orchestral concert is to take place on Friday. Meanwhile the College's second orchestra is in preparation for a concert which is down for the Tuesday in Whit week. The astonishing thing is that the standard of performance at all these public appearances of the students should be maintained at so high a level. Last week's chamber concert fully upheld the institution's reputation in this respect. The programme, too, was very fairly representative. It opened with a solo on the organ (Ralph W. Downes), and closed with a performance of a Haydn string quartet (Michael H. Wilson, Anne Wolfe, John A. Robinson, Thelma Reiss Smith). McDowell—part of the "Celtic" sonata—played by Francis H. Clarke, stood for modern piano music; Bach (Unfinished Suite in F minor) and Gluck (Saint-Saëns's Caprice on "Airs from 'Alceste'") pianist, Helene Germain), for the classics. Our Tudor musicians were not left out, for Eccles's violoncello sonata in G minor was performed by Ursula M. Luker; and several songs of various kinds were sung by Olive Morgan and Gavin Gordon Brown.

MR. DETTMAR DRESSEL.

Mr. Dettmar Dressel, the violinist's, recital at Æolian Hall was given with the help of Miss Evelyn Tierney, the Canadian soprano, and Miss Miriam Duncan. He did not spare himself, for, either as soloist or in collaboration, he took part in every item on the programme. His tone is excellent, penetrating as well as sweet. He played the andante in the performance of a Mozart sonata (with Miss Duncan in the piano part) in a clear, serene, poised style that was just right; but the quick movements would have been all the better for a little more vigour and vitality of interpretation. He was at his best in a delicate Scherzo by Dittersdorf, which was very cleverly done. The violin part in Holst's Four Songs for Voice and Violin found out the vulnerable place—the intonation—in his armour. Miss Tierney gave some graceful singing in Mozart's "L'amero." Her pure tone was delightful, but she could get more variety into it by careful shaping of the vowels. As an encore she sang "O luce di quest' anima," with remarkable lightness and ease.

AN AFRICAN BARITONE.

Those who went to Wigmore Hall on Saturday night heard a very fine voice. They were not many; but the singer will not for long sing here to empty seats. He was Mr. J. Francis Morés, a native of Tripoli. His baritone is of uncommon beauty, and uncommon power. He seldom let us have the full volume of it. When he did, the effect was almost—to use a hopelessly over-worked adjective—electrifying. Yet there was always a reserve of power behind. The programme contained many songs by Africa's famous composer, Coleridge-Taylor, among them the setting of Walt Whitman's "Beat, Beat Drum." It was very finely sung. In an authoritative performance of "Hiawatha's Vision" it was seen how well declamatory recitative is served by a vocal method that gives absolute freedom and naturalness. But perhaps best of all was Mr. Morés' singing of some of the traditional songs of his own people. Of four in a group—"Water Boy" was a joy—three were encored. The audience, though small, was appreciative. A West African mezzo soprano, Miss Evelyn Dove, also sang. She looked particularly graceful in her crinoline of deep-rose-coloured velvet, and made a highly decorative appearance on the platform altogether. Her voice is charming, and so is her use of it. There was agreeable playing in some of Coleridge-Taylor's ballet and incidental music by the Embassy Salon Orchestra (under the direction of Mr. L. Rubenstein). The accompanists at the piano were Mr. Edwin Wareham and Mr. Bernard Crooke.

A PLEASANT CONCERT.

Miss Claire Keep, soprano, and Miss Mona Leigh, violinist, gave a pleasant concert at 99, Lancaster Gate. The programme was well chosen and just long enough—within the hour-and-a-half. Miss Keep, who was obviously rather troubled with nerves at the outset, showed how excellent her control must be by her smoothly sustained singing in the Handel air, from "Semele," "O Sleep." Elsewhere she employed some exceedingly pretty soft high tones, and in general adapted her methods successfully to the effects at which she aimed. In a group of Quilter's spring and summer songs she was quite at home, and matched their freshness of feeling with her own. Miss Leigh, with Miss Rachel Owen in the pianoforte part, and Mr. Charles Hambourg, 'cellist, played Frank Bridge's "Phantasie in C minor." The performance could not but be enjoyable for the reason that the players themselves took so much enjoyment in it. Their enthusiasm was infectious. And their playing set the music in the best possible light. It was warmly coloured, full of vitality, and of the "fantasy" spirit. Miss Leigh and Miss Owen opened the concert with a Veracini sonata, and between the songs Mr. Hambourg played some 'cello pieces with much success.

MME. SERVINE'S SONGS.

A setting of Emerson's poem, "Brahma," and another of William Blake's "A Poison Tree," were among the best of the songs of Madame Marthe Servine's composition sung by Miss Lilian Humphreys at Steinway Hall. It appeared that Mme. Servine is a composer of one manner—the declamatory—and its application could not always be happy to a collection of lyrics culled from sources as diverse as the writings of Francis Thompson, Shelley, Yeats and Christina Rossetti, to name only a few in an embracing list. But she has many mannerisms. One that should be severely checked is the repeating of phrases, for it was employed out of season more often than in. Miss Humphreys's contralto is a naturally good one, so that her wrong use of it, in "scoops" and in a tremolo, to begin with, was all the more to be deplored. And one had to be constantly regretting an exaggerated vowel pronunciation that gave us "bark" for back, "shahdow" for shadow, and so on, and a habit of calling in the aid of nods and becks to emphasise points. Then she was never too sure of her text. The devotees of the R.L.S. society might try to devise a punishment to fit such a crime as the distortion of the third line of the first verse of "Requiem" by an additional "I." But it is doubtful whether even they could succeed.

"BOYS IN BLUE" ENTERTAINED At Sidcup.

At Mr. H. George Gladman's concert to the patients at Queen's Hospital, Sidcup, recently, Miss Kathlyn Southell, in "O Day Divine," "The Dancing Lesson," &c., Miss Gladys Watkins in "Spring Song," "My Prayer of Love for You," &c., Will Stratford in "I Tried to Keep from Laughing" and "Snorkins," and Harry M. Leslie in humorous and dramatic items, all scored big successes, as did H. George Gladman in "Cloze Props" and "Lighterman Tom," and Arthur R. Wyatt at the piano. These two artists also contributed two of their new numbers, "Capt. Mark" and "I'm Not Wild About Myself." The Hulviz Quartette were met with repeated demands for encores. Stanley Frear and Arthur R. Wyatt were stage manager and musical director respectively. Mr. A. G. Baker, O.B.E., thanked the artists for their services, and Mr. Gladman responded.

CONCERT PARTIES ON TOUR.

APOLLO MINSTRELS.—June 2, Drill Hall, Bridport.
ARABIA.—June 2, Pier, Plymouth.
AVONMORE FOLLIES.—Esplanade Pav., Swanage (Season).
BLUE BIRDS, THE.—June 2, Pal. Pier, St. Leonards.
BLUES, THE.—June 2, The Chalet, Skegness.
CABARET KITTENS.—June 2, Leas Pav., Folkestone; 9, Bohemia, Broadstairs.
CARNIVAL TIME.—Looe, Cornwall (Season).
COMEDY.—June 2, R., Attercliffe.
CONCOCTIONS.—June 2, Rusholme Pav., Manchester.
CO-OPTIMISTS, THE.—June 2, R., Newcastle.
CO-OPTIMISTS, THE.—June 2, Hippo., Gloucester.
CURIOS.—June 2, Pav., Derby.
DELIGHT.—June 2, Pav., Leeds.
FANCY FAIR.—June 2, Kemble, Hereford.
FARCE.—June 2, Pav., Sandown.
FASHION.—June 2, Aigburth.
FOLLY.—June 2, Bohemia, Broadstairs.
FRILLS AND FLOUNCES.—June 2, Clarence Pier, Southsea.
GIPSIES.—June 2, Bedford.
IDEALS.—June 2, Olympian Gdns., Rock Ferry.
IMPERIAL TARTANS, THE.—June 2, Emp., Barrasford.
LIBRETTOS.—June 2, Gem, Gillingham.
LIVE WIRES.—June 2, Pal., Stamford.
MASKS AND FACES.—June 2, Bognor.
MOONSTONES.—June 2, South Parade Pier, Southsea.
MUSIC BOX, THE.—June 2, Emp., Summercoates.
MUSICAL COMEDY PLAYERS.—June 2, Oldham.
MUSICAL COMEDY KIDS.—June 2, Pier, Torquay.
NAP.—June 2, Paddock Gdns., Guildford.
NOVELTY.—June 2, Pier, Rhyl.
OPIEROS.—June 2, Waterloo, Liverpool.
PATCHWORK.—Hastings (Season).
PFOUNDLINGS, THE.—June 2, Floral Hall (Withernsea).
PLEASURE.—June 9, Floral Hall, Withernsea.
ROYAL ARCADIANS.—June 2, Lyric, Hull.
ROYAL QUIXOTES.—June 2, Emp., Abersychan; 9, Pavilion, Tenby.
SIX AND A BIT.—June 2, Hippo., Ashford.
SCOTTISH CLANS.—June 2, Corporation Parks, Glasgow.
SOCIETY SIX.—June 2, Patti Pav., Swansea.
SONG SALAD.—June 2, O.H., Cork.
SUPER-OPTIMISTS, THE.—June 2, Arcadian Pav., Bradford.
SUPERBS.—June 2, Spa Pav., Felixstowe.
TONE.—June 2, Roath Park, Cardiff.
VAGABONDS.—June 9, Olympian Gdns., Bognor.
VIVACITY.—June 2, Pav., Redhill.
WANDERING MINSTRELS, THE.—June 2, Britannia Pier, Gt. Yarmouth.
WHO'S THE GIRL?—June 2, Oxford, Barton-on-Humber.
ZEAL.—June 2, Lloyds Park Pav., Walthamstow.

Mr. Dudley Beresford, whose Exhibition song, in collaboration with Dr. Charles Harriss, was written and composed for the British Empire Exhibition, has received a letter from the Prince of Wales, thanking him for copies of this work, "England, Land of the Free!" and also "Wembling at Wembley With You," music by Harry Collman. The former work was performed in the Stadium on Saturday by a choir of 10,000 voices, with 500 in the orchestra, conducted by the composer.

Mme. Valentina Aksarova, prima donna of the Petrograd Opera House, is again in England, having just arrived on the Olympic, fresh from a successful tour in the States.

Herman Darewski and his orchestra opened a seventeen weeks' season on the Spa, Bridlington, on Monday evening.

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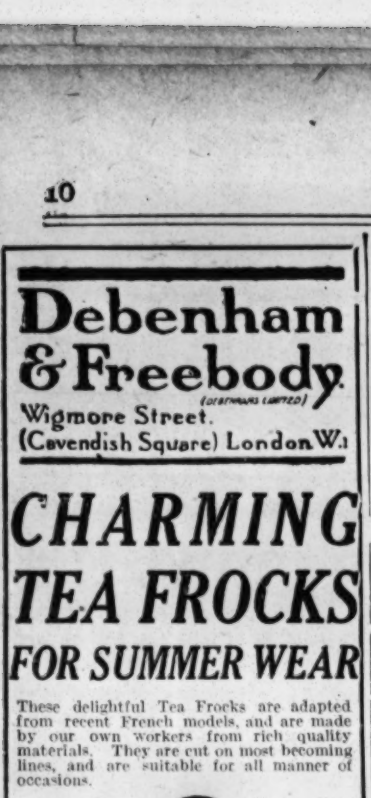

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FROCKS AND FANCIES.

Pyjamas in the New Play—Paquin Suit Criterion—Feathers and the Question of the Hour —The New Green—Pearls in the New Way.

Of course, we were all interested in the frocks in "Bachelor Husbands" at the Royalty on Monday night. They were designed—some of the most striking of them—by Christabel Russell. I was not surprised to see a galaxy of wonderful pyjamas in the play. I've known for a long time that the pyjama boudoir suit would supersede those of flowing lines. And why? Just because so many were shown in Paris at the beginning of the year.

Betty Ross Clarke's Pink Pair.

The American star—Betty Ross Clarke—wore pyjamas of flame-coloured crêpe de chine with silver trimming, and I liked another pair of black with those artistic shining gold embroideries that seem to waft you away right into the heart and mystery of China. Black seemed to be the most popular, for large appliqué flowers in mixed pastel shades on the right side decorated a third pair—of black satin this time and one of Idare's designs. All marvellously effective for lounging on a divan in a boudoir, but not the most comfortable things in the world to sleep in, I should say!

Royal Blue.

Royal blue seems to be creeping in. I have seen several frocks—quite smart ones—with a liberal dash of this colour, which is so good for those it really suits and so bad for the rest of us. Miss Ross Clarke's jumper dress or Royal blue frock was quite attractive with its single square of bright embroidery placed at one side just above the waist. There were two kilted frills edging the jumper, and it was sleeveless—a fringe doing duty instead—and the jaunty little cape to match was finished with a deep fringe.

Back to 1913.

The interesting frocks of Drury Lane were really the frocks of 1913. It's only eleven years ago since we looked like that—but it's difficult to remember it, though I'm assured that the blue chiffon tea gown in which Miss Braithwaite makes her first appearance is an exact copy of a model of that year. What a contrast to her very straight, orange-coloured dress embroidered all over with multi-coloured beads and her orange scarfe! Almost a dress of to-morrow was Miss Olive Sloane's gown of blue and grey with a hat of the newest type, but I thought the feather trimming a little overdone on her canary-yellow frock, which was trimmed with aquamarine diamenté.

A Real Success.

Reville's were more successful with Lilian Braithwaite's rose and silver brocade frock, with its wonderful train and two stoles of pearls with enormous pearl tassels. She wore a high Russian tiara with this, and looked a very queenly figure indeed.

Feathers.

I heard so many interesting things about ostrich feathers during a luncheon given by the High Commissioner for South Africa last week at the Piccadilly that I am taking a more than ever keen interest in the great feather question, which is rather like the "Shall I wear it bobbed or shingled?"—"shall we wear our ostrich feathers in tufts or stripped, pure or mixed with marabout?" Ruth Vincent, singing at an At Home, over which Miss Ishbel Macdonald presided at Claridge's last week, plumped for the old-fashioned long curled ostrich feathers adorning a wide crinoline hat. The hat was brownish, and the feathers held by brown roses, although they themselves were pink. I saw that pretty American, Mrs. George Pinckard, in a brown hat with pink roses, so evidently this is going to be a favourite combination this year.

Criterion Frocks.

There were the loveliest frocks for the new play at the Criterion, the genuine Paquin kind—but Miss Elspeth Phelps, who designed them, was very sad about Athene Seyler's first one. It was a nice frock, but she hadn't realised how much talk there was going to be about it in the play, and thought it not elaborate enough. I loved her perfectly-cut travelling suit of beige, which had a straight line at the back like a coat frock, while the front looked like a short coatee. She wore it with a pink belt and vest and a pink hat, and there were pink buttons on the sleeves—quite a lot of them.

More Magpie.

Miss Joan Hay had one particularly effective magpie frock, though, perhaps to call it a magpie is too definite a term for her white satin gown, slightly draped to one side with an enormous fan of the satin spreading half across the skirt, since the one touch of black were the cuffs on the long, tight sleeves—those cuffs that finish with a loop. The hat was black, with huge white égrets at either side, and she wore black shoes and carried a little black bag.

A Good Allowance.

There was quite a good amateur performance of Muriel Hine's play, "The Best in Life," at the Aldwych last week, and Mrs. Frank Worthington, who played the principal part, seemed to me to be having even more than the usual leading lady's allowance of frocks. I was only able to see two acts, but during that time she had worn six! With a white cloth suit she wore a Breton sailor hat in braided straw that was rather effective, and I liked her simple lace apron evening frock.

A Question of Green.

We are just a wee bit tired, I think, of the jades and emerald greens of the past few years, and I notice that a new green has come to town—quite a moss green, and particularly becoming to auburn or hennaed heads and Dresden china complexions. Irene Brown drifted into the Embassy Club one night in a perfectly plain silk shawl of this colour heavily fringed but not embroidered at all—rather a change.

Cloaks.

For some mysterious reason, as soon as Ascot becomes a not-too-far-distant event, there's an outburst of capes. I have been shown ever so many recently, including a most decorative crêpe-de-chine affair, which proved to be waterproof—an invention of Desirée. I was at Wembley when the Italians were down there with the King and Queen, and noticed the Princess Mafalda was wearing a longish circular cape of very finely pleated crêpe-de-chine in rust colour over a frock of the same shade, and when the Queen of Rumania and the Infanta Beatrice went to see the Exhibition arranged by Mrs. E. O. Hoppé they both wore capes.

Mixed Gems.

I noticed at the Flower Show at Chelsea that the Queen of Rumania had realised the decorative value of the necklace of mixed gems, and wore a necklace of pearls interspersed with jade at regular intervals, which looked very pretty against her white dress of crêpe romaine embroidered all over. Her sister, the Infanta Beatrice of Spain, remained staunch to the rope of pearls which so many people think need no other jewels to relieve them. I do not think that any of us thought that our own Queen would ever adopt the scarf fashion—but she has, although she does not wear it knotted workman fashion, or as the apache or gipsy wear theirs, but in the old-fashioned way round the shoulders with one end thrown over the left.

Frocks and Royalty.

It was at Maida Vale that I saw some of Francois Duret's—otherwise Princess Galitzine and the Baroness de Stoekl's—frocks in company with Royalty, for Princess Andrew of Russia was there with her pretty daughter, Mrs. William Leeds. I must say, though, that I divided my attention between the frocks, the conversation of Count Grixoni and the tea and strawberry ices set out in Mrs. Thomas Baring's lovely garden—for the show was held at her house in Hamilton-terrace. However, I did admire a lovely evening cloak of cloth-of-silver collared, cuffed and hemmed with white-clipped feathers, and worn over a slim straight frock of white georgette embellished with crystal and silver embroideries. Another striking frock, on a striking mannequin, was of purple and cerise—waistless and tight, but with a godet panel at one side.

ADIE BRYER'S PUPILS.

Clever Young Dancers.

Miss Adie Bryer's production of "Sparklets," performed by her pupils on Thursday evening, May 22, at the Cripplegate Theatre, was given an enthusiastic reception. Among the most popular items was an original version of the popular ballad, "When the Sun Goes Down." A lover dreams that the picture of his absent sweetheart springs to life, and they dance. He awakens to find himself alone, but a voice is heard singing the refrain, and he realises that his dream has come true.

This was presented with telling effect and accomplished dancing of Jess Bryer and Gladys Cooper. A ballet of butterflies, given by the company, with its gaiety of movement and rich colouring, was another much-appreciated item. The exquisite dancing of Miss Bryer herself was displayed in her two numbers, "Happy Winter" and an Eastern scena.

Capital fun was introduced by the "Kruschen Kids" (Adie Bryer's Pierrots). Marjorie Cowan, Trixie Savage, Audrey Harper and Iris McClane were charming in their songs and dances, and mention must be made of Grace Benwell for the high standard of her performances, winning special favour for her rendering of "Pickanniny Rose." Miss Bryer is to be congratulated on the success of her young protégé, Lois Green, a clever and delightful little dancer.

The first London performance of Mr. Isidore de Lara's opera, "The Three Musketeers," postponed from June 2, will positively take place on the 17th. Mr. H. B. Phillips, the director of the Carl Rosa Company, was determined to secure Mme. Hilda Roosevelt, of the Paris Opera, for the part of the Queen, and that well-known Continental soprano, it appears, could not manage the earlier date. But now all is plain sailing, since Mr. Lewys James, who should make a fine D'Artagnan, is also available for the 17th. The rest of the cast will be the same as at the successful production of the opera at Newcastle.

MASSED CHOIRS AT WEMBLEY.

The sound of ten thousand voices all singing together is like no other on earth. Sometimes, when the sopranos cry their highest and the basses boom, it makes you think of wind and sea in a storm; only, the wind and the sea do not shape their vowels or mind their intervals. Choirs from all over the country — Birmingham, Liverpool, Manchester, Bradford, Hull, Newcastle, and a hundred or so from London—made up this largest chorus that ever has been. It was heard in an Empire Concert at Wembley on Saturday. The singers filled the upper tiers of a quarter of the Stadium, which makes the Colosseum at Rome look like an infant. The orchestra, five hundred strong, was ranged in front. All that could be clearly seen of Dr. Charles Harriss from across the arena was white cuffs encircling a pair of hands, one holding a baton the size of a toothpick—a tiny thing to control a vast volume of sound. The quality of the singing was astonishingly good. "England! Land of the Free," Mr. Dudley Beresford and Dr. Harriss's stirring song and chorus, was finely rendered. Staccati, in "The Comrades' Song of Hope," came out precise and clear. Sullivan's "O Gladsome Light" began with a sustained pure unison, and broke away into beautifully intonated harmonies. And there was a fine effect in "Come If You Dare"—the "double, double beat" resounded from the roof like mallet blows of a Polyphemus. But these many times magnified performances show up a tune's weaknesses. It is as though you put it under a microscope. Only Purcell, on Saturday, really came through the test without loss. Grey skies hung over the Stadium throughout most of the concert; but at "Land of Hope and Glory" the sun, appropriately, came through, lit little fires on the brasses of the orchestra, and made people in the open seats hold up programmes to shade their eyes. It was just the warming touch that had been wanting. At the end the ten thousand made several tries at "For He's A Jolly Good Fellow"—a tribute to Dr. Harriss. But they could not "get together." So at last Dr. Harriss, his ruling passion strong even in that overcoming moment, conducted them through it!

"THE SMUGGLERS OF HASTINGS."

New Comic Opera.

Written and produced by Captain Will King, a Hastings resident, a new and original comic opera, "The Smugglers of Hastings," was presented at the Gaiety Theatre, Hastings, by local amateurs. A Hastings story of the good old smuggling days, this comic opera was one of the finest amateur shows ever seen in the town. The exceptionally tuneful music was written by Mr. Arthur S. Hall, also a Hastings man, and the scenery—a faithful reproduction of the fishing boats and the reach of cliff at Rock-a-Nore and Hurstmonceux Castle—was painted by the producer himself. Mr. King, in addition to being author, producer and scene painter, also acted the principal part, that of Blackstone Bill, head of the smugglers, and he was splendid. His right-hand man was Peter, and Mr. Farley Pain, who played the part, made him a rugged, happy fellow. Mr. Pain's acting was extremely good, as also was that of Mr. Charles Howes, who played the chief mate. Captain W. H. Dyer took the part of a young excise officer remarkably well, and his powerful voice was heard to good effect in several excellent songs. Mr. Fred Verrells was deserving of the highest praise for his portrayal of the rôle of John Hopper, Lord Verdlam's factotum, and his singing of "The Drummer of Hurstmonceux" was a feature of the production. A cadaverous ghost with a sepulchral voice was the character played with success by Mr. Leslie Bannister. Mr. John Dalewood played Lord Verdlam remarkably well, and Mr. Charles Hall was good as Raymon Carlyon.

Of the ladies, Mrs. F. Macer Wright was an ideal Dame McCarthy, and added to her long list of former triumphs in amateur performances. Her satirical song, "Nearer Thirty-one," was one of the cleverest individual numbers. Miss Doris Bohun was fascinating as Lucy, the smuggler's daughter, and Miss Marjorie V. King was a demure Thora. Mrs. Will King was heartily welcomed, and was a very stately Duchess of Romney.

The chorus was excellent, and the dances arranged by Miss Victoria Davenport were delightful. The proceeds will go to the Wembley Advertising Fund of the Hastings Borough Association.

"The Pirate," the Pathé-controlled film shown at the New Gallery, is a dramatic story, which gives opportunities for the screening of some magnificent marine pictures. Much of the action takes place in the darkness of night, the landing of sixteenth century corsairs on a costal village by the faint light of the moon being a perfect—not to say awe-inspiring—episode. "The Pirate" breaks new ground, and is altogether excellent. A lamentable incident to be recorded is the death quite recently of Amleto Novelli, who takes the principal part in this production.

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"LOVE'S LABOUR'S LOST."

At Chelsea's Repertory Theatre.

The spirited policy of Miss C. A. Arfwedson in staging classical plays is, it is pleasing to state, meeting with tangible reward at "Chelsea's unique theatre." "Love's Labour's Lost" was put on for a fortnight's run, and the delightful comedy met with a gratifying reception. In the large cast, Mr. Alex. Robbins deserves praise for his excellent acting as Biron, and Mr. Eric Noels' elocution and bearing were noteworthy as the gallant Boyet, attending on the French princess, played with wistfulness by Miss Elsie Pain. Miss Madeleine Elliott's arch and pleasing Rosaline stood out, while the other ladies-in-waiting found charming exponents in the Misses Lillian Graut and Joan Griffiths. The amorous and love-sick Don Armado was capably played by Mr. Raymond Douglas, who also sang agreeably. Mr. J. Richard Traynor as the clown, Costard, and Miss Sybil Scott as Jaquenetti, did well. An outstanding feature was the admirable trio and dance of the Princess and her ladies-in-waiting, to which the excellent accompanying of Miss Vyvyan Lewis ('cellist) and Mr. Frank Hamilton (piano) contributed.

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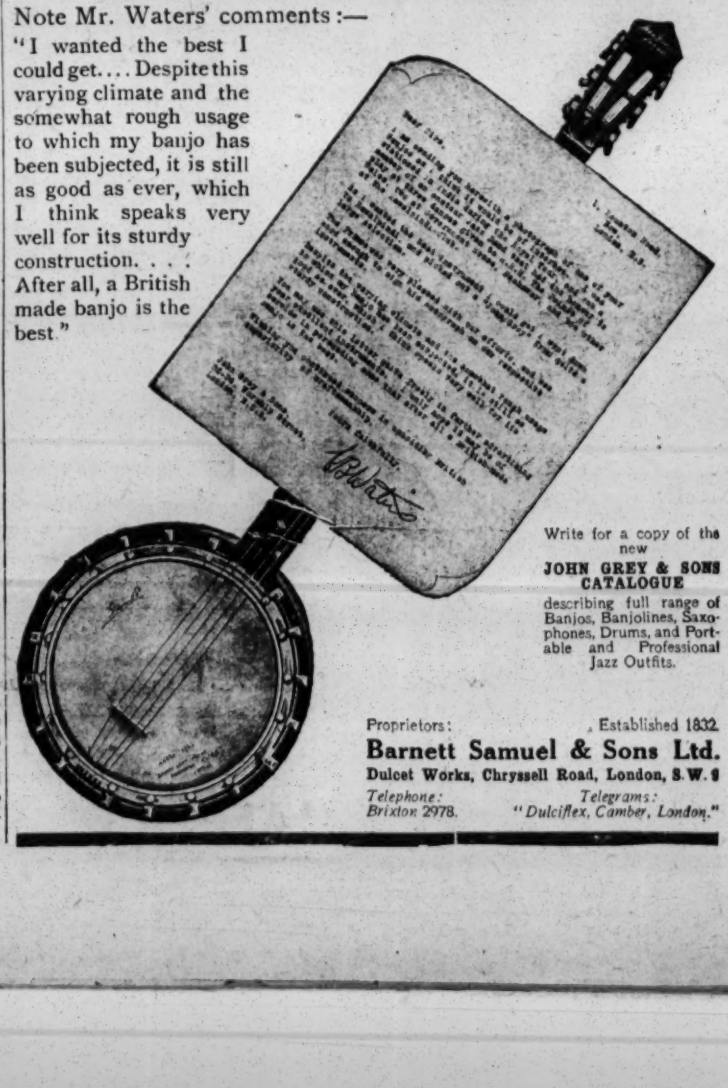

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WEDNESDAY, JUNE 4, 1924.

THE ACTOR AND THE CRITICS.

THE opportunities afforded the actor of crossing swords with his critics are very remote. On rare occasions, such as that of the annual dinner of the Critics' Circle, reported on another page, the judges of dramatic output are to be found assembled in mass formation, but advantage is seldom taken by their victims to air any grievances under which they might be labouring. It was different with LADY WYNDHAM, better known to dramatic fame as MARY MOORE, the idol of at least two generations, and now the esteemed president of the Actors' Benevolent Fund. She declared that during her career of over thirty years that was the first occasion on which she had stood up to the critics. LADY WYNDHAM touched a significant note when she said that critics did not always differentiate between good and bad parts, meaning, of course, that allowance was not made for the strength or weakness of the rôle dealt with. Little space, indeed, is ever given to the acting in the daily papers. After a column or half-column about the play, a few lines are added as a sort of afterthought, but scarcely ever is any proper analysis of the players' work attempted. It is too much to ask, no doubt, in the brief hour allowed to the writer of the critique between the falling of the last curtain and the time of going to press. It seems appalling that a production that has taken months of preparation and much expense to stage should be dismissed in so short a space of time.

Analysis of Acting

Solutions of the difficulty have frequently been suggested. Competition prevents the plan of postponing the notices of new productions till the day following, and the répétition general seems as far away as ever. Beginning an hour earlier would give some relief, but would not be altogether satisfactory. Meanwhile the players and the production suffer.

The standards of criticism adopted by those who deal with theatrical productions in the press, moreover, are not always sound. Critics have "livers," like other people, but it is hard on the unfortunate dramatist that he should be made to suffer for a writer's attack of indigestion. Captiousness at any cost seems to be the motto of some papers, and every production is treated as an object of levity, with little thought as to how far the writer is contributing towards the failure of a production that has cost the promoters an incalculable amount of time and money, and the failure of which would result in loss of employment to hundreds of people.

Vogue of Variety.

In spite of MR. DRINKWATER'S contention that no one reads dramatic criticisms except the dramatists, there can be no question that newspaper notices have a marked effect on the success or otherwise of a production. An attractively worded critique will often make people want to see the production under notice, and the added attendance thus obtained would help appreciably to secure still greater patronage.

It is much to be deplored that the London papers should confine themselves so consistently to one form of entertainment. While a column of comment is devoted to dramatic productions, the music hall gets but scant treatment. Artists constituting a variety programme very often supply much more matter for comment than a West End play. Yet they are dismissed in a few lines, and of real criticism there is practically none. Each act in a music hall presents features that could be dwelt upon at length, and that public interest in their work is widespread there can be no doubt. Admitted that artists return to the halls time and again with the same act, yet for that very reason their merits should be discussed with the same liberality with regard to space as those of the legitimate stage. Comprehensive treatment of the theme in the daily press would have marked assistance in the matter of reviving the fallen fortunes of the variety theatre.

The Critics' Circle itself has a special representative for both music and the drama, but none for vaudeville. That is invidious, and should be remedied. The variety artist is quite the equal of the actor. In the old days the latter was wont to look down upon the former; to-day the variety artist will not federate with the stage hand, but the actor will.

BEGINNING THE BUSINESS AGAIN.

THE FASCINATION OF REVUE.

By BILLY LEONARD.

The title of this article may appear strange. It may be regarded as extraordinary that an artist who has been on the stage for any length of time should say that, because he is in a new show, he is learning the business over again. It is strange, but nevertheless it is true.

If I had been in revue all my life my opinions would have been different. But I haven't—and that makes the difference! Coming back to revue after four years of musical comedy and light opera, I really felt that I had to begin my stage career again. I had to start thinking about quick changes, about adapting myself to new ideas, becoming alert, vivacious, and versatile. In "The Punch Bowl" I have no fewer than nine changes, with hardly any breathing space between them. Yet I do not mind; I like it.

But the first night I played in "The Punch Bowl" I was nervous—I was scared almost stiff—I was a different man from what I was when in my previous shows. I had got out of my revue stride, as it were, by being in other kinds of productions, and it was with difficulty I was able to make up for my right numbers. You can imagine what state I got into! This goes to prove what I have already said, that going into revue again was like learning the business afresh.

Of course, I had had wonderful experience when I was with Mr. Albert de Courville in several revues, including "Whirligig." Then, when we rehearsed a scene in the morning, it would be presented at night. Two of the best scenes in that revue were practically unrehearsed. One I had with Miss Maisie Gay and another with Miss Violet Loraine, though practically impromptu stuff, were two of the best comedy scenes that ever "gripped" an audience. Miss Violet Loraine and I started what should have been a six-minute sketch, and it took us twenty-five minutes to do it!

The difference between work in comic opera or musical plays and revue is tremendous. In musical plays—and I have been in three—I only had one change to make; but in revue, from beginning to end, you have scarcely a minute for yourself—you are either on the stage or changing your dress. And yet it is delightful work!

It has one redeeming feature—it is the most interesting work, as one may be called upon to play so many different kinds of characters and types, and you have always a chance of introducing a song, or being the creator of burlesque, in which I take a delight when I have the opportunity of playing.

And revue gives one considerable scope in the art of facial make-up. You never allow your work to become monotonous, because you are constantly changing your business. You become versatile in that in one number you may be a light comedian; in the next you might play a low comedy part, and then you may be burlesquing history or Shakespeare, and so forth.

Perhaps you are Romeo in one scene and in the next a Lancashire comedian. You get a chance of being Jack of all trades, whereas in straight work one is confined simply to the part one has to play according to the "book," which never alters from the date of production. This latter kind of work, being always the same, tends to become monotonous.

[*Photo, Dorothy Wilding.*
BILLY LEONARD.

That must be why comedians aspire to revue work. It is the heartiest kind of work to do, if I may say so.

I am quite crazy about revue, especially the type of revue which Mr. Archie de Bear presents at the Duke of York's. It is the first intimate revue I have been in. The others have been the revues of Mr. de Courville, a man for whom I have always had great admiration. I feel very happy in "The Punch Bowl" under the management of Mr. de Bear, whom I first knew as a journalist. I am glad to be under his management because he is a man who knows his business from every angle, both from the back and from the front of the house. I am also pleased because I have been able to create the part of Punch in Mr. de Bear's wonderful fantasy.

What is my ambition? My greatest ambition is to get into straight comedy. I would love it. I have a penchant for a part like Launcelot Gobbo in "The Merchant of Venice." Why? Because it is a fool-part.

Also, I would like to play Lytton's parts in the D'Oyly Carte productions.

THE DRAMA IN AMERICA.

"Innocent Eyes"—"I'll Say She Is"—"Round the Town"—Equity and the Managers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, May 24.—Mistinguett, long famous at the Casino de Paris, has made her American début at the Winter Garden, appearing in a revue called "Innocent Eyes," by Harold Atteridge and Tot Seymour, with music by Sigmund Romberg and Jean Schwartz. Mistinguett, according to a morning newspaper, "has the presence of a grenadier and the commanding glance of a field-marshal." In the first act her raiment consisted chiefly of a silken girdle supporting a long train of ostrich feathers that floated when she danced like wind-blown snow. One of her songs, "Innocent Eyes," gives the revue its title. Mistinguett's cleverness, however, was not fully revealed until she enacted in pantomime a little tragedy of bargee life on the Seine. The scene in which her brute of a lover beats her and throws her about the stage, finally hurling her into the Seine, is certainly Apache drama with a vengeance. Cecil Lean and Cleo Mayfield appear in several humorous scenes, Frances Williams sings a Hawaiian song that makes a hit, and among the other entertainers are Lew Hearn and Charles Howard, two diminutive comedians; Ted Doner, Frank Dobson, Earl Leslie, Gail Beverly, Vannessi, and Marjory Leach.

"I'll Say She Is."

In the new musical revue at the Casino that uses the above colloquialism as a title, the chief funmakers are the Four Marx Brothers—Herbert, Leonard, Julius and Arthur. Julius cracks jokes, but Arthur remains silent, a comic grin replacing the spoken word. Leonard exhibits considerable skill as a trick pianist, Arthur plays the harp in a comical manner, and Herbert contributes to the funmaking in various ways. The piece is full to overflowing with jokes, puns, skits and dances, but the plot is negligible. It seemed to be about a rich woman who had offered a fortune to the individual who could give her a new thrill. The Four Marx Brothers undertake the job, which takes them into Chinatown and Wall-street, and over to Napoleon's Court at Versailles. In the Chinatown scene there is a sensational dance, in which Cecile D'Andrea, as a white girl, has almost all of her clothes torn off by her dancing partner, Harry Walters. These two appear later in other daring dances. Julius Marx takes off his coat in order to tell the time by his wrist-watch, and when he impersonates Napoleon is always forgetting his sword and rushing home for it. Finding that Josephine is still true to the French army, he rejoices that France has no navy. Martha Pryor sings, Nat Martin's orchestra, and other features help to enliven the performance; but the Four Marx Brothers are hosts in themselves, and the success of the show is largely due to their antics. The book and lyrics were written by Will B. Johnstone, and the music by Tom Johnstone. James P. Beury is the producer.

"Round the Town."

The most interesting feature of the new revue at the Century Roof Theatre that is named after a chatty column by S. Jay Kaufman that appears in an evening newspaper is the début of Heywood Broun, the dramatic critic of the New York "World," who contributes a monologue on actors and critics, censorship and journalism. This is delivered in a rambling manner as he leans against the proscenium arch, and is frequently punctuated by the applause and laughter of the audi-

(*Continued at foot of next col.*)

THE PLAY IN PARIS.

Musical Version of "La Perle de Chicago" at the Gaité—Operetta of Four—"Tons of Money" and other Revivals—Authoress Ahead of her Times—Ambassadeurs' Summer Revue.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—After a short run at the Theatre des Arts last season as a melodramatic comedy, "La Perle de Chicago" has been transformed into a three-act operetta by the author, Maurice Dekobra, and now fills the bill at the Gaité, with appropriate music by Sylvabell Demars. Geo. Bravard has a good cast for the Chicago Pearl, enhanced by Marek's lions and the intrepid Miss Nan Stuart, who enters the animals' cage in the title rôle of the American heiress ordained by testamentary letters to marry a distant corsin. Nan (Maud in the part) comes to Brittany to trace her fiancee (Harry Mass), already engaged to a local maiden (Denise Cam). It is arranged there shall be a "white" wedding, to be followed by a divorce when the inheritance has been collected. Naturally the couple fall in love after the ceremony and refuse to be divorced, while the country maiden marries Maud's brother (Robert Jysor). Morton, a born comedian, who played much in London some years ago, impersonates an America curate accompanying Maud to see the marriage is legally performed. The dances have been arranged by Maurice Strelisky; M. Reynaud conducts the orchestra with customary address.

"La Dame du Pesage."

The plot of the latest three-act musical comedy by André Leroy, with the above title, for which Henri Hirchmann has furnished a modern score, is not exactly a novelty, the idea having been used for farce and feuilleton; but it admirably suits the script and score for the end of the Theatre Michel season—and it will be convenient for touring, there being only four rôles, without chorus, excepting two super parts. A wealthy tradesman is spending a few days at the races with a lady friend, "La Dame du Pesage," when his better-half suddenly appears, and to save the situation he introduces his companion as the wife of his intimate friend, the impecunious Baron of Something. The good wife, with lofty aspirations since they are rich, insists on the aristocratic acquaintances paying them a visit. The Baron kindly plays his part to perfection, causing the married lover to grow jealous when a storm forces them to remain for the night; and, indeed, he reproaches his mistress for having carried on with her pseudo-husband. The wife discovers her husband under compromising circumstances with the "Baroness," but domestic peace is restored by the obliging nobleman explaining that his wife was only giving a lesson in social decorum. Boucot is quite comical as the Baron, and Girier gets over satisfactorily in the rôle of the flirting husband. Marguerite Moussy is Lucette, "La Dame du Pesage," or lady of the paddock, with Germaine Charley ably supporting her as Suzanne, the wife. Jules Berny wields the baton for the small but efficient band.

"J'ai une Idée."

Last evening (Saturday), at the Ambigu-Comique, Max Dearly opened with his French version of "Tons of Money," which he created at the Marigny this season with success.

"La Danseuse Eperdue."

René Fauchois' three-act comedy with this title, created a few years ago at the Mathurins, has not been lost sight of, if the dancing lady has. As a matter of fact, you may remember it was not the danseuse that was missing, but a pearl necklace appropriated by that charming young lady's unworthy father, her modest admirer being at first accused of the theft. This romantic story was revived by A. Franck on Tuesday at his Theatre Edouard VII, when we found a new cast in this refreshing comedy.

"La Captive."

In a likely manner we have a new cast for the revival of Charles Meré's three-act war play, "La Captive," resumed at the Renaissance. It was first played at the Antoine, and was considered quite hardy for the period of the armistice. It may be remembered the plot dissects a mother's feelings when her two sons—one having served in the German army (as the offspring of her first marriage), and the second a French soldier, as the issue of her marriage with a French citizen—are wounded, and during their convalescence are brought face to face in her home in Switzerland. This work is still highly interesting, with Pierre Blanchard, Marcel André and Jeanne Rolly in the leads.

"Petite Lumiere et l'Ourse."

A revolt against modernism is symbolised in the three-act work of Alexandre Arnoux, entitled "Petite Lumiere et l'Ourse," produced by C. Dullin for the Atelier group at the Theatre Montmartre. The symbolism seemed to please when in a dream two children review fantastically what they have heard before going to bed. They have grown old, and are the last survivors of the human race; the new age is dominated entirely by electricity, under the reign of king Potential. The family gardener has been transformed into a sort of cowboy. The king becomes smitten with the little girl, and tries to trap her, but she sets the powerful machinery against its own creator, and is saved, this being her redemption through science.

"La Foi."

What is claimed to be an up-to-date ultra-modern play was offered at a private stage society's matinée last Friday by Mlle. Tedesco, at the Potiniere. As a matter of fact, the said play, "La Foi," in three acts, by Mme. Blanche Dumas, was written over thirty years ago, and had the approbation of Alex. Dumas the younger, who, however, declared in a friendly missive to the then youthful authoress that her work was too advanced. Gaston and Lily fully represent a married couple to-day (of which there are exceptions, thank goodness), discontented, material and self-centred, without ideals, convictions, religion and sentiment. They are at variance with their only child, Fred, a highly-strung, nervous boy, having laudable faith in the future. The son overhears a conversation between his mother and her former paramour, the latter blackmailing the woman by demanding a return of certain jewels. The father learns of this and almost strangles his wife; Lily then accuses Gaston of infidelity to his marriage vows, but the man contends that a woman cannot compare his unfaithfulness to that of a wife. Lily abruptly locks herself in her room and tries unsuccessfully to commit suicide. The couple then patch up their differences, but the wife is unrepentant and visits the studio of a young sculptor, Adrien, her son's chum, with whom she has fallen in love. The youth, however, turns a deaf ear to the lady's declaration, and the painful situation is redeemed by the timely arrival of Fred. He sizes up things, gives his mother a reproachful look, and clasps the prodigal parent to his breast when she stretches her arms toward her child in a dumb plea for pardon.

"Le Pauvre Homme."

André Lang has given us an excellent study of a selfish individual, always wishing (metaphorically speaking) to be first served, in his three-act comedy, "Le Pauvre Homme," presented on Wednesday at the Theatre des Arts. We wonder how the virtuous wife could remain with such a bore for so long. But, as was to be expected, she runs away to marry her brother-in-law, leaving the first husband to the mercies of a sponger and a double-faced housekeeper, both making all they can out of the "poor fellow." It is the egotistical husband (Raoul Marco) who considers himself "le pauvre homme." As a matter of fact he is a bloated bourgeois posing as a Western pacha, and expecting all to cater for his wants. The character is well depicted by an observant author inspired by Becque. This month, by the way, marks his centenary.

"C'est d'un Chic."

Such is the appellation of the 45-tableaux revue (sic) produced by O. Dufrenne and H. Varna at the Ambassadeurs. This feast for the eyes is signed Leo Lelievre, Fernand Rouvray, G. Arnould, and Varna, with music arranged by Chantrier. The troupe comprises Chris Richards, in fine form, Mousolff and Mercedes, Les Crattinians, Mahalla, L. V. Fisher's girls, Henriette Leblond, Maud Samson, Miss Flo, Joe Cossy, Lerner, Gaston Gerlys, and Mlle. Napierkowska, the latter being the bill-topper.

Ballets Russes.

The admirable troupe of Serge de Diaghileff, which he now designates as the Ballets Russes de Monte Carlo, returned to Paris last Tuesday, and opened for six weeks at the Theatre des Champs Elysées, under the direction of Jacques Hebertot. There are a few new ballets, not overlooking some older fine productions. "Les Tentations de la Bergère," by Monteclair, will please those who like the brilliant era of Louis XIV; "Les Biches," ballet of Francis Poulenc, is also in the first series, danced by Leon Voikizovsky, Vilzac, Zveroff, Mmes. Nijinska, L. Tchernitcheva, Vera Nemtchinova, Alice Nikitina, etc. The Russian ballets, however, will not be seen every evening during their sojourn, for they divide the time with the

Vienna Opera Troupe,

under the direction of Franz Schalk, in a Mozart season at this same theatre. "Don Juan" opened the ball, presented by the entire Austrian troupe.

(*Continued from preceding col.*)

ence. The performance begins with an allegorical ballet entitled "War and Peace," by Herman J. Mankiewicz, of the New York "Times," under whose direction and Mr. Kaufman's the revue is produced. The second scene is entitled "Just a Corner of Old Hyde Park" (London). Harry Fox, the leading comedian, has one good song, and an amusing discourse on etiquette. In a satirical skit by George S. Kaufman and Marc Connelly, who wrote the successful play, "Beggar on Horseback," these two authors poke fun at their own work. In the number entitled "Romeo, Juliet, Johnny and Jane" Joseph Santley makes mirth-provoking comparisons between Romeo and Juliet and two slangy young lovers of the present day. The rest of the revue is made up of songs, dances, monologues and sketches.

THE VARIETY WORLD.

Forget-Me-Not Day—A Welcome Return—Vaudeville Golfers—The Gillespie Trophy.

Forget-Me-Not Day.

Forget-Me-Not Day is the particular function that is engaging the attention of the committee of the Music Hall Ladies' Guild at the present time. Their great desire is to make the day a financial success, to enable them to meet the heavy demands that are continually being made on their resources. To this end collectors, and collectors only, can succeed in gaining the desired goal. Wednesday next, June 11, is Forget-Me-Not Day, and it is up to every one in the profession who can possibly help in the good work to do so. All communications should be addressed to Mrs. Charles Coborn, Organising Secretary, Room 35, 18, Charing Cross-road.

A Welcome Return.

This evening (Wednesday) "The Whirl of the World"—which has beaten all records in receipts at the Palladium, and which is well on its way towards its 200th performance—will be enriched by the inclusion in the cast of the Misses Lorna and Toots Pounds, the popular Australian artists. This will be the Misses Pounds' first appearance in London after about a year's absence in Australia, where they have been appearing with great success in revue. For the occasion "The Whirl of the World" will have some new scenes and songs, and an entirely new last scene and finale.

Harrow's Revenge.

The Vaudeville Golfing Society team paid another most enjoyable visit to the Harrow Golf Club on Thursday last, but this time it was the local team that won—and by the comfortable margin of nine matches to four into the bargain. The Vaudevillians suffered, in general, from too close an acquaintance with the rough (which was very heavy in places), but the four players who won, namely, Messrs. Horace Sheldon, Alfred Hayward, Jack Henschel and Worton David, played excellent golf for their victories. Mr. Joe O'Gorman, Mr. Jack Weaver, Mr. Teddy Knox and Mr. Harry Ristori were only beaten by narrow margins, but several of the Harrow players, notably Mr. W. Snell and Mr. G. Fairbrother, won very comfortably.

The full team were: V. G. S.: Horace Sheldon (capt.), Jack Henschel, Worton David, Bruce Green, Harry Ristori, W. J. Reach, J. Leslye Elliott, Joe O'Gorman (senior), Jack Weaver, Greeves Johnson, Teddy Knox, and Alfred Hayward. Harrow: E. Toley (capt.), W. J. Prior, J. Ramsay, W. Snell, G. Forshall, G. Fairbrother, G. Howe, W. J. Bunt, E. Woodman, A. Reynolds, J. Cook, Wm. Davis and R. Dunn.

May Monthly Bogey Result.

Last month's bogey competition was won by Mr. Harry Ristori at Sudbury.

Gillespie Trophy.

It has been decided to play for the Gillespie Trophy henceforward on lines similar to the Stoll Cup. There will be a qualifying round, which will be held for London members at Raynes Park to-morrow, June 5, and the 16 best scorers (London and provinces) will then be drawn against each other in match play for a knock-out tournament to take place during the summer. To-morrow's eliminating round will be decided by bogey play, and members in the provinces will be eligible under the usual conditions.

The Variety Championship.

To-morrow week (June 12) a very important competition will be held at Sudbury. It is for the championship of the Vaudeville Golfing Society, and every competitor will play from scratch. Members from the provinces are also eligible. It will be medal play.

Return Match with Brent Valley.

A return match has been fixed up with the Brent Valley Golf Club, and will take place at Harrow on June 20.

Wilkie and Victoria.

Arthur Wilkie and May Victoria scored a big success at the Palace, Blackburn, last week, in their wonderful endurance act under water. They had an offer to appear at Wembley, but have decided to fulfil their usual Blackpool engagement.

Variety in Australia.

Mr. Albert Voyce, the Chairman of the V.A.F., has received a long letter from Mr. Harry Claff, who is on tour in Australasia. Mr. Claff says:—"Variety in Australia is booming, and I have no hesitation in saying that in a year or so it will be one of the greatest show countries of the world. Competition is increasing month by month, which is certain to bring about a boom in vaudeville. In fact, managements here are already scouring the world for talent.

"In both Sydney and Melbourne there are several picture theatres, to which artists are frequently sub-let by the Musgrave people. The theatres are quite nice, the dressing-room accommodation good, while the orchestras are excellent. The managements do all they can to assist the artists, even to the extent of painting a scene if necessary to provide the proper atmosphere. In fact, it does not matter what apparatus the artist requires, the property master is always willing to make them with a view of meeting the act. The result is that a turn is seen to the very best advantage. Business is wonderful. For the last ten weeks we have been playing to capacity, since the people over here seem just crazy for vaudeville."

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 14 death levies are now due on the 1924 book. Red stamps 22.

Bert Weston in Sydney.

Writing from Sydney on April 28 last, Bert Weston says: "I arrived here on the 12th from Africa, and opened the same day at the matinée. Now playing my third week, and they seem to like me. Arthur Prince opened here on Monday—his first visit here—and Bert Coote is playing his second week. There are five English acts on the bill, including Lucan and McShane and Ruth Astor, and all doing fine. Business is wonderful here." Although Bert is due back here at the end of next month, it is possible that he will extend his stay down under.

"W.E.M.B.L.E.Y."

At the Alhambra this week Miss Ella Shields is making a big success with an excellent number, "W.E.M.B.L.E.Y." This number is published by Worton David, Ltd.

Dick Henderson.

In collaboration with the management, Dick Henderson, the Yorkshire comedian who sings, ran a very successful "Go as You Please" contest at Blackburn Palace last week. Handsome prizes were offered, and some surprisingly good talent was unearthed. Dick Henderson himself headed the rest of the bill, and was his usual big success. "You Were Right, I was Wrong," and "Do You Realise?" being very popular.

Varney and Butt.

At Hackney last week Frank Varney and Teddie Butt were making their first appearance in town in the new revue, "22 Carat," which contains many novel features. This week Frank and Teddie are fulfilling a special engagement at the London Coliseum, and next week rejoin the above show at Nottingham. It will be seen in town again at Finsbury Park on Monday week.

Elsie Carlisle.

Opening on the Stoll tour last week at Chiswick, in her single act, Elsie Carlisle, the revue star, did exceedingly well with some numbers which she delivers in her own inimitable style. A week or two ago Elsie appeared on the same bill at Derby with Sir Harry Lauder, and the famous comedian has engaged her for three special weeks in Scotland at the end of the month, playing Glasgow, Aberdeen and Dundee.

£5 for a Title.

The Fred Collins Production, Ltd., realising that many shows are on tour without suitable titles, invite their audience to suggest a suitable title for their revue at East Ham Palace this week. A cash prize of £5 is being offered for the best suggestion.

Sir Harry Lauder and Rotary.

There was a record attendance at the weekly luncheon of the Portsmouth and Southsea Rotary Club, held at the Corner House, Portsmouth, on Tuesday of last week, when Sir Harry Lauder, who was appearing at the King's, Southsea, was the principal speaker.

Sir Harry said that during his world tour he had learned of the phenomenal growth of Rotary, and if they had never been away from Portsmouth they had no conception of the magnitude of the movement. In fact, he was beginning to think that Rotary was the real League of Nations. He sometimes thought we were on the wrong track in pursuit of happiness. Men thought it could be gained by just getting, getting, and getting all the time. Rotary was the greatest social organisation in the world. He had actual experience of Rotary which was wonderful. They had it in every city and town in America and Canada, and it was coming also in Australia, New Zealand and Tasmania. The English people especially must be leagued together, because they had had to go in between many times to settle differences concerning nations and peoples, and in doing so the English-speaking people had got scarred. They did not do it for themselves only, but because they liked fair play, and that was what they were out for in Rotary. He thought they would get it, because there was a deep channel of common-sense always running through the characters of the English-speaking people. Every channel had a bend, and we have been going round a terrific bend for years, but, being British, we would get round, and then we should continue to go right to the end of the road.

Enough for Nothing.

Proceeding, Sir Harry said he thought it would be interesting to those present to know from what channel authors received their ideas, and went on to describe how, when rattling over the American railroads in his Pullman car he was worried by a grating noise under the car. He then found his toes beating time to the noise, and eventually composed lines and set them to music. Sir Harry treated the company to one verse of this song, and then informed them that they would get the rest when they paid for it. "You have heard enough for nothing," he concluded.

V.A.B.F. Derby Sweepstake.

Following is the result of the draw for the Variety Artists' Federation Benevolent Fund Derby Sweepstake:

4799, Caravel; 4432, Aldebaran; 1403, Balderston; 3633, Spaipeen; 459, Diophon; 4053, Great Barrier; 4770, Resinato; 3203, Arausio; 779, Despatch; 1273, Anchorite; 2671, Defiance; 3435, Knight of the Garter; 1480, Optimist; 612, Henri; 1049, Solar Eclipse; 224, Hurstwood; 3437, Sandblast; 3178, Salmon Trout; 2306, Bright Knight; 105, Carolet; 4611, Gurzil; 1083, Obliterate; 739, Bucks Yeoman; 2412, Tom Pinch; 125, Dawson City; 2659, St. Germans; 650, Royal Sequence; 617, Reggio; 2319, Donzelon; 3285, Bob Flint; 4746, Browside; 3918, Eaglestone; 3400, The Field; 3943, Woodend; 1460, Sanforb; 4867, Shambles; 2462, Tippler; 2613, Polyphontes; 1019, Parmenio; 4094, Sansovino.

Scott and Whaley.

The popular coloured duo, Scott and Whaley, are at the Metropolitan this week, and in "Discussing a Case for the Defence" have an act which is admirably suited to them. It is a side-splitting harangue between a solicitor and his client, in which full use is made of the bewildering legal phraseology and superabundance of words that have been the butt of cynics and wits for ages past. The act ends with a whirlwind dance that brings down the house.

Victor Mellon.

Victor Mellon, who is also on the Metropolitan bill, is an excellent tenor vocalist, his rendering of the famous "Toreador" song being very fine. His singing of the pretty ballad, "I Came to Your Garden," and "I Know Two Bright Eyes," was equally enjoyable and earned for him hearty approbation.

Dorothy McBlain.

A week or two ago Miss Dorothy McBlain, the throat whistler, produced a new act, which proved exceedingly popular last week at Lewisham. Miss

McBlain, who proves that she is a pleasing vocalist by introducing two songs in her show, is appearing this week at the Hippo., Preston, and later in the month will reappear in town.

M.H.A.B.A.

The 62nd meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, May 28, when the following members were present: Messrs. George D'Albert (chairman of the Committee), who presided, Chas Kasrac, Alf. Herald, Henry Bekker, Harry Marlow (hon. trustee), and C. D. Stuart (secretary. The minutes of the last meeting were read and confirmed. The question of a new agency at Middlesbrough was considered. Mr. McCarthy submitted the weekly financial statement, which was passed as read.

Sheffield Wolves.

At the weekly meeting of the Lodge on Thursday, May 29, which was largely attended, after the routine business had been disposed of, including several initiations, First Player, Mr. John Riddin, on behalf of the members, presented to the Super Master, Mr. Arthur R. Hollands (resident manager of the Sheffield Empire), and Player Mrs. Hollands, a richly illuminated address in appreciation of their work in connection with the Wolves. Mr. Riddin expressed the sincere regret of the Lodge that their Super Master was shortly leaving to take over the management of the Empire, Leeds, and wishing them health and happiness.

Mr. Hollands, who was received with musical honours on rising to reply, expressed hearty thanks, on behalf of Mrs. Hollands and himself, to the Lodge for its kind expressions of appreciation and good wishes. He spoke of the happy memories he would carry away with him of the happy hours he had spent with the Sheffield Wolves, and wished the Lodge a successful career.

Thanks to the untiring energy of Mr. Leonard P. Wright (Prompter) the Lodge is in a flourishing condition, and doing good work.

Palace, Blackpool.

A strong variety bill has been arranged by Mr. Harry Hall for the Palace, Blackpool, for Whit week. Miss Florrie Forde and Mr. Will Fyffe are to be supported by Ristori and Partner, and the Hilda Nelson Trio (who recently returned from a most successful tour in South Africa).

We Three.

At the Central Pier, Blackpool, to-morrow (Thursday) evening, We Three, otherwise Susie Belmore, Dorothy Belmore, and Vera Vere, will open with the Wylie-Tate Pierrots for the season.

Loch and Lomond.

At the Pavilion, Liverpool, last week, Loch and Lomond and Kiddie presented a revised version of their act, which proved such a great success that the management booked them for three immediate weeks on the Broadhead circuit, through Harry Kenyon. This entertaining act has very few vacancies this year, and is not solely represented. Dave and Carrie are appearing this week at the Canterbury, and next week are at the London, Shoreditch.

Tom E. Finglass.

Tom E. Finglass opened to a very big success at the Tivoli Theatre, Sydney. When he has finished his engagements in Australia, he goes to Africa to play a return visit, and expects to be back in this country at the end of the year.

Freddie Forbes.

On Saturday last Freddie Forbes concluded his present engagement with Harry Day, and intends to have a complete rest for a few weeks, when he will be seen in a new production. Whilst motoring outside Birmingham recently, a motor-cyclist ran into Freddie's car, sustaining a compound fracture. Mr. Forbes was badly shaken.

Maggie Dickinson.

At Dublin this week Maggie Dickinson is producing her new show, "The Sauce Box," in which she is supported by her former partners, Syd. Culver, Al Clark, and The Exquisite Six. After playing the Alhambra, Glasgow, next week, the show will be seen at the London Coliseum on Monday week.

Iris and Phyllis.

Miss Phyllis (of Iris and Phyllis) has just finished a highly successful special fortnight's engagement with Mr. Walter Bentley's revue, "The Barnstormers," deputising for Miss Florrie Desmond during her illness. Iris and Phyllis resume their own popular act on Whit Monday at the Hippodrome, Leeds.

Gordon Terry.

Gordon Terry has just arrived in England from a world's tour of India, the Far East, Malay States, Australia, and New Zealand, after having had a very successful tour under the banner of the following companies and firms: India, Far East and Malay States, juvenile lead and baritone of the Bandman Opera Company, lead for the Carl Lawson Musical Comedy Company, owner and producer of the Queries Comedy Costume Company, top-liner for Fuller's Vaudeville (Australia and New Zealand), and juvenile lead for the Con Moreni Musical Comedy Company (Australia and New Zealand). He is opening at Ramsgate on June 9.

Hotel Cecil Dance Band.

Mr. John W. Birmingham and his Hotel Cecil Dance Band (known as the "Big Twelve"), who are appearing at the Alhambra with great success, are due at the London Coliseum on June 16. Mr. Birmingham has had control of all the famous dances at the Hotel Cecil, of which he is the musical director. His father was the bandmaster of the Cameronians for many years. It is interesting to state that all the members of his band are English born.

H. W. Wieland (Zæo) Agency.

H. W. Wieland (Zæo) Agency is in a position to place top liners and big productions for immediate dates. They have recently removed to larger offices at Faraday House, 8-10, Charing Cross-road.

The Temple of Neptune.

The Queen and Prince George on their visit to Wembley last Friday went to the "Temple of Neptune," and saw an exhibition of Captain Woodward's sea lion, "Frisco."

German Cabarets.

Owing to summer conditions in Berlin and other important towns, the cabarets in Germany, "The Era" learns, are doing very poor business. Most of the proprietors of these establishments appear to have invested their money in stock in the hope of good business continuing, but now, with the slump, many of these businesses may be forced to close down through lack of capital. Those proprietors who have not been very rash may, of course, be able to tide over the present summer.

It has come to the knowledge of the V.A.F. that a number of acts, British and otherwise, which have ventured to travel to Germany "on spec," are getting the cold shoulder, because engagements are all too few at the moment; and also because the German artists themselves are flocking into Berlin because of the stabilisation of the Renten mark. Therefore, we are informed, it is foolish for artists to go to Berlin for the summer, in view of the present condition of affairs.

Robb Wilton.

After a big welcome in the provinces during the past four weeks, Robb Wilton will make his first appearance in town next week at the Alhambra, following his long and successful tour in America and Australia.

Marjorie Fulton.

Next week, at Hackney, Marjorie Fulton will be making her first appearance in town following her successful panto. season in Glasgow. Marjorie will introduce three new numbers.

"Cats' Whiskers."

Fred Sanford and Arthur Le Clerq have just completed the book and lyrics of an original burlesque revue, "Cats' Whiskers," in ten contacts, which is to be produced shortly.

John Moore.

Amongst those who assembled at St. Pancras to say au revoir to John Moore last Thursday morning we noticed Mr. and Mrs. Neil McKay, Mr. and Mrs. John Walker, Marjorie Fulton, Mr. G. H. Whiting, Mr. Eddy Whiting, and Mr. and Mrs. A. Graham. John is due to open on the Fuller Circuit at the end of next month.

Dan Bros. and Sherry.

Those versatile entertainers, Dan Bros. and Sherry, are making a welcome return this week to the London, Shoreditch, their first appearance in town since they returned from a long season in Africa and Australia. The boys have signed a long contract to play on the Continent, where they open at the beginning of September.

Fred Duprez.

At Finsbury Park next week Fred Duprez brings his successful "Manhattan Follies" back to town for a brief visit. This show is fully booked till September, after which Fred intends to take out "Mr. Manhattan," in which he became so popular on this side a few years ago. Fred tells us that this is being eagerly sought after throughout the country, and it seems likely that he will also be deprived of a holiday next year.

Jen Latona.

We hear from Frank Latona that Jen is still doing very well in Australia, and after her season on the Musgrove circuit was specially engaged to appear at other houses in Brisbane, Freemantle and Perth. This month they are due to leave for South Africa, where Jen was a big favourite on her last visit, and expect to be back here some time in October. Frank says Julian Rose, Will Hay, Robb Wilton, Alec Regan, Harry Claff, Carr Lynn, Bert Coote, and Lucan and McShane proved a big hit with the Colonials.

"Lucky 13."

When "Pimple" concludes with "Punch"—which is the attraction at the Granville, Walham Green, this week—on the 21st inst., at Edmonton, he will commence rehearsals for the new novelty show, "Lucky 13," which is to be produced at Stockport the first week in July under the same management.

Attractions at Shoreditch.

The Bank Holiday programme arranged by Reg. Freeman for the London, Shoreditch, next week, includes The Versatile Three, Duncan and Godfrey, June Mills and Wm. Innes—just back from the Colonies—and Loch and Lomond.

Georgie Harris.

Opening in a single act at the Holborn on Monday—his first appearance since he returned from a highly successful tour in Australia with Lorna and Toots Pounds and Chas. Austin—Georgie Harris commenced a brief visit on the halls. We hear Georgie has been engaged for a new show to be produced in town early in August.

The Paget Trio.

After three years in the provinces the Paget Trio, the concertina specialists, are back in town this week at the Metropolitan, at which house they were exceedingly popular on Monday night.

Syd. Howard.

In "Vanities," which has been playing a long provincial season, Syd. Howard is proving most popular, and is responsible for much hearty laughter throughout the show. Playing this week at the Empire, York, this show will be seen in town in a few weeks.

A New Film Song.

Mr. D. Cameron Forrester, the well-known lyric author, has written the incidental song to the super-film, "The Hunchback of Notre Dame." It has the subsidiary title, "The Song of the Bell," and the music, which has a striking waltz refrain, is by that clever young composer Montague Clayton. It will be issued almost immediately by Messrs. Duff Stewart and Co., by arrangement with European Motion Pictures, Ltd.

Alec. Regan.

Writing from the Princess Theatre, Melbourne, Alec. Regan tells us that he has recently signed a twelve months' contract to appear in musical comedy for Hugh J. Ward, and will open on June 6 in "Battling Butler" at the above theatre. Later he will appear in "The Rose of Rosie O'Reilly" under the same management. Alec. also tells us that he and his accompanist, Staff, had a wonderfully successful season with the Musgrove Circuit, and the latter is staying out there temporarily, as he and Alec. are collaborating on a new musical comedy which at the moment is entitled "Jack," but which may be altered.

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LONDON VARIETY THEATRES.

THE COLISEUM.

To mark her return, after an absence of two years, Violet Vanbrugh has inspired Roland Pertwee to write one of the wittiest of music-hall sketches. "Evening Dress Indispensable" is full of sparkling repartee. It opens with a discussion between Alice Waybury (Violet Vanbrugh) and her daughter, Sheila (Prudence Vanbrugh), who has turned away her suitors in order to devote herself to the development of "a Russian soul." George Connaught (Tom Shelford) has come back from his travels to ask Alice to marry him, she being a widow. But the mother refuses as long as her daughter is single. George consequently eggs on Geoffrey Chandler to be masterful with Sheila, but his efforts to emulate the "Sheik" only make the girl all the more stubborn. Alice offers to console the young man, much to the disgust of George and her daughter. Out of jealousy, Sheila wins back Geoffrey's affection, and all four are satisfied. This is merely a bald statement of what happens. The laughter arises out of the facetious squabbles that are caused at each twist and turn of the plot.

Another very welcome reappearance is that of Wilkie Bard, fresh from his success in America. His revival of such popular sketches as the dame who wants to sing in opera and the policeman who is "here if I'm wanted" call forth a hearty demonstration of the audience's warm regard for a comedian whose place no one else can fill. The native talent of the music-hall is extremely well represented in the bill, for, in addition to his "turn," G. H. Elliott gaily dances and sings as the chocolate-coloured coon, and Marie Dainton displays her skill in imitations—notably of Marie Lloyd.

Folk songs are enjoying so prolonged a spell of popularity that the Coliseum management continue to supply the demand. This week Arthur Ackerman and Jenny Wynne present a programme of numbers he has arranged from the old melodies. These include "While the Nightingale Sings," "The Maid of Islington," "The Lowland Sea," "Lavender Cries of London," and "Richard of Taunton Dean." Kathleen Destournel, who took the part of Minnehaha in "Hiawatha" at the Albert Hall, arouses a great deal of enthusiasm with her singing, especially of "Cherry Ripe."

Aptly described as a "pack" of humour, Billy O'Connor causes as much mirth as astonishment with his card tricks. The Burmese Chinlon Players give their skilful display of their national sport, and Henriette de Serris presents her "Living Art Studies." Frank Varney and Teddie Butt are a spirited pair of entertainers, whilst Rich and Galvin dance with expert ease.

THE ALHAMBRA.

Keeping ahead of the present fashion of "production," Ella Shields now presents herself to the public in a setting that is both fresh and ingenious. Around her are black and green curtains which part at the back of the stage to reveal a glowing, sunlit garden, while she appears in the character of a man-about-town or an extremely elegant guardsman. She changes to "herself" by donning a beautiful frock of yellow and green in order to sing the glories of the waltz. For this number the scene is a ballroom. Then, as another surprise, she becomes American. The backcloth shows skyscrapers and trams. She enters as a rubber-neck in a tall, short-brimmed straw hat and horn-rimmed glasses. Her song, "I'm Not All There," points out the many advantages of being a half-wit. She is assisted by Maurice Sterndale, a violinist, who agreeably passes away the time while she is changing.

Dick Henderson moves the audience to insistent shouts of "Encore!" He appears to be the only performer who can makes an audience accept him seriously as a singer and mirthfully as a comedian. His voice has a full, rich tone, and his patter, though rapid, is not lacking in freshness. He has, in addition, a droll way of flirting with the house. Elsie Carlisle is another very pleasing personality. She gives to her songs a very rare charm compounded of gaiety and simplicity that lays us under her spell. Jack Le Dair is an uncommonly good conjurer with a lively manner as well as dexterity. Irez and Dolly St. Vincent arrange their dances in a way which shows their brains are as nimble as their feet.

Though bands are not a novelty nowadays, John Birmingham and his Big Twelve—the Hotel Cecil Dance Band—are in no danger of being overlooked. They have distinction in their ideas of putting fireworks into syncopation, and their conductor has an infectious smile which is a pleasure in itself. Con Colleano and Zeneto are an accomplished pair of wire-dancers, who also give an interesting exhibition of the Tango. Tom Clare's topical songs are much enjoyed, and the Royal Breconia Singers stir us with their full-throated rendering of martial and operatic solos, duets and choruses.

HOLBORN EMPIRE.

At the Holborn Empire this week, Phyllis and Giles present their comedy musical act, in which most of the "props" are enrolled in the orchestra. Their agility with a number of queer-looking instruments catches the fancy of the house. Charles Whittle, the popular comedian, debonair and dashing, follows in tuneful sequence with "The Earl and the Girl." The accomplished Grecian danseuse, Mlle. Derra de Moroda, contributes a series of dances which reveal her native talent and versatility—her Danse Espagnolle is particularly intriguing—as well as her knowledge of presentation. Georgie Harris, whether as a shallow-water sailor or a daredevil dude, is always funny, and his numbers in these characters—"Life on the Ocean Wave" and "I'm Aubrey the Strawberry"—are good vehicles for his droll humour. From the Folies Bergère comes chic Jenny Golder, in a repertoire of songs and dances. "I Can't Live Long Without Some Love," "Every Little Movement has a Meaning of Its Own," and "While the World is Dreaming," were done so well à la Parisienne that she was obliged to add "Sing Along, Sambo." The vocal and musical act of Nell and Braddy Shaw, with a good chorus number, "Hello, Wondrous Melody," is neat and finished, and extremely well received.

Leslie Stuart and his daughter, May, in revivals of some of his old successes, are an immediate triumph. Half a dozen favourite songs—musical comedy classics—in which the audience heartily join, with the rousing "Soldiers of the Queen" as the finale, is the reminiscent programme. Johnson Clark is as delightful as usual in his ventriloquial sketch, "Romany Rye." The episode of the boy apple-stealer ("Jerry," the dummy, is so very natural) is always a pleasure, with its witty, unstrained dialogue and tasteful setting. Tom Stuart, in impressions of well-known characters, is cleverly amusing, and is a favourite. Miss Ellis Drake scores a triumph in her own comedy playlet, "My Husband," which, done in the rich language of north of the Tweed, is much to the liking of the house. She is ably supported by Miss Nancy Blackwood and Miss Betty Scott.

VICTORIA PALACE.

The very special attraction at the Victoria Palace this week is the appearance of Miss Ethel Levey. There is no doubt that Miss Levey has a hundred per cent. personality, and, whatever the song, it is bound to go at her capable hands. Her numbers include "If I Can't Sing About Mamma," "Midnight Rose," and "Hurry Back Home," the last-named a song with a good "tag," in which Miss Levey receives capable assistance from Mr. Malcolm Rignold. Also assisting in this elaborate and enthusiastically received item are The All-British Plaskett Jazz Band. Miss Levey had an overwhelming reception at the end.

Another item of especial interest is a new illusion, "Nereide," invented and introduced by Professor D. Mellini. Therein two shapely young ladies are produced with magical swiftness from an innocent-looking tank full of water. The baffling nature of this clever trick is by no means lessened even when Professor Mellini obligingly does it in slow motion. The terpsichorean art is more than adequately represented this week, first by the Vesta Sisters, secondly by Mr. Victor Andre, that extraordinarily nimble dancer, and, last, but not least, by the popular "Our Palace Girls," whose work was deservedly encored.

Another distinctly firm favourite with the audience is Mr. Neil McKay, the well-known Scottish comedian. His songs are "Ivan McNabski" and a nautical ditty with a neat eccentric dance to round it off. The audience were loth to let Neil go. The popular Versatile Three are also here in all their latest songs, including the newest tongue-twister about "Issy," whilst the programme is completed by Hans Shishtl's Marionettes—a turn full of surprises.

EMPIRE, STRATFORD.

This house fully maintains its reputation for supplying a first-class programme. Jack Hylton and his famous band from the Piccadilly Hotel created a perfect furore on Monday with the tale told in rhythm of Felix' travels, particularly clever, with the Spanish and Italian excerpts. The band had to concede no fewer than three recalls. Harry Tate, by special request, is reviving for one week only his famous motoring sketch, and the show created the heartiest of laughter throughout. Miss June Starling provided some charming song studies, pleasing all with her dainty ways and attractive voice. Nixon Grey proved he had lost no hold on the affections of local patrons, and all his sallies reached their billet, his topical song turn, "Life One Long Melody," being keenly applauded. His Italian impersonation was excellent, and the relation of his hopes and fears respecting "Rosa" were humorously put. Others in the programme are Dolly Elsworthy, The Two Le Bergs, and Wallie Pearce.

SOUTH LONDON PALACE.

F. W. Neilson's company, in "Unemployed," occupies the stage of the South London Palace this week. Being of a topical nature it certainly appealed to a large audience on Monday evening. Much of its humour is exploited successfully by Mr. Fred Moore as Private Blobbs, who gets ample support from Mr. Leslie Sears, who is very amusing as Private Nuisance. The scene in which Mr. Sears whistles his way through a game of cards proves him to be a clever siffleur. A prominent place in the revue is occupied by Jack Cock, the well-known footballer. As Sarceant Francis Corfield was excellent, while Miss Josie Richards also did well.

"IT'S QUITE ALRIGHT"
At the Royal, Stratford.

This musical revue had its first London production on Monday, though it has a long provincial record, and the capable cast immediately ensured it a first-rate position in public esteem. The Bros. Walter and Charles Linton "run the show," but that is not to say that there are not "others." Mr. Walter Linton takes the straight part of Professor B. Sharpe, a dealer in violins, 'cellos, &c., and, dapper in manner and appearance, he made himself a great favourite. He worked very well, too, with Charles Linton, a comedian of many parts, for, with his brother and Miss Gay, they provided a rich musial treat with concertina selections, "Chiming Bells" coming in for most emphatic applause. Miss Daisy Vince and Miss Betty Maldwin as the two daughters of the professor acted and sang charmingly. A particularly good number of Miss Maldwin's was "Temple Bells," whilst she had a great reception for her singing of "Until." Miss Vince was very successful with "I'm Wild About Wild Men," being ably supported by a most capable chorus. Mr. Ted Rose was a keen humorist and scored a great success with a big-boot dance. Miss Mabel Howarth presented an unique item, a whistling solo, "El Capitan," and was recalled several times. One of the biggest hits of the evening was the presentation by Mr. Tom Wana and Ethel of a sensational and daring act on a trapeze. They were greeted at the close with the heartiest of applause. Tom Wana, in the part of a policeman, worked hard and successfully throughout. La Pensa Rosa Belles, speciality dancers, provided some graceful and new movements in terpsichorean work, and came in for their full share of applause. The music, under the direction of Mr. J. D. Hill, was tuneful, the songs well chosen, the scenery tasteful, while the dressing was done with great taste.

"VISIONS."
At Edmonton Empire.

Here this week D. L. Keith, by arrangement with Harry Day, is presenting "Visions," quite a novel type of revue. Packed houses are twice nightly acclaiming the success of this sparkling entertainment. The cast includes the popular Dick Evans, who makes even variety patrons who are old stagers roar with laughter at his quaint sayings and actions. He is particularly funny in a bull-fighting incident, and as a balloon retailer in a scene representing the exterior of a laundry. Here, as in other scenes, he is ably assisted by Miss Elaine Rosslyn. The latter sings "Pretty Peggy" with much success. Miss Gracie Rosslyn is also a favourite in the general cast.

Levoie and Moran are decidedly clever, in songs as well as dances, and the "Horn Pipe" in which they take part is applauded to the echo. Audiences are evidently willing for these artists to go on dancing indefinitely. James Plant, Charles Reynolds, Yootha Rose (with the song, "The Lady Chauffeurs"), and Billie Moran and Frank Attwood should also be complimented for character sketch work.

"Visions" calling for special mention are "The Story of a Woman's Life" and "Felix Walks Around the World," the special orchestral arrangement being by Jack Hylton. The musical director is Mr. W. L. Main.

"THE MOVIE STAR"
At Stoke Newington.

In the triple capacity of part author, producer and vocalist, Mr. Alfred Jepson contributes largely to the success of this revue. Gifted with an excellent baritone voice and a buoyant style of acting, he carries the piece on his shoulders. He is ably supported by Billy Carew, who in several comedy episodes works effectively with Fred Santley. The latter displays considerable versatility. Messrs. Syd Donovan, Ernest Melcalf, jun., and Sonny Willows are efficient in their several tasks. The ladies are headed by Miss Nancy Neild, a well-trained vocalist, and Miss Madge Soutter, whose humorous methods are very mirth-provoking. Several dances by The Willows are very well received, and there is a troupe of young ladies who contributed more virtuosity in their heels than with their voices.

"GUESS THE TITLE."
At East Ham Palace.

At East Ham Palace this week The Fred Collins' Productions, Ltd., present their latest comedy-revue, but the patrons "guess the title." Kitty Evelyn, a versatile artist, delights everybody, with her splendid dancing. As Mrs. Mactavish, the landlady, she is capital. As a simple Italian girl she wins hearty applause. Her number, "Louisville Loo," proves her to be a dancer of distinction. McGregor and Hood win the hearts of the audience with their bright conversations. Their interruptions cause great laughter, while their dancing is very good. Reginald Jecks uses his delightful voice in an admirable way. "I Don't Want a Regular Girl" and "Romany Love" are his great successes. Pete Davis's number, "The Girl I Left Behind Me," is second only to his success as Abe Levinsky, the Jew. Albert E. Mann is invaluable as a waiter and a brigand.

The Twelve Tartan Belles complete a talented company. "Hame o' Mine" and "Annie Laurie" are delightful numbers, while Ella Hayes, banjoist, and May Selkirk, saxophonist, add to the attractiveness of the production.

"ALL FOR FUN"
At the Balham Hippodrome.

The new musical mix-up, "All for Fun," is at the Balham Hippodrome this week. Lola and Evelyn open with some novel Eastern songs, notably "Queen of Sheba," rendered as a duet. Tom Stuart's burlesque impressions of music hall artists are as clever as ever. Miss Viva Daron sang beautifully "Your Eyes Have Told Me So" and "Il Bacio." She has a fine voice and a delightful stage presence. Elgar and Bas, vocal comedy duo, "A Sailor's Farewell," includes a fine rendering of "Shipmates o' Mine" by the male member of the duo. Albert Letine, in his 1924 mélange of fun and fashion, excels in his smart comedy female impersonation numbers. Zenora, a hand-balancer and contortionist, and Carlton's well-known comedy conjuring and card manipulation act complete.

"NEW WIVES FOR OLD."
At Watford.

Mr. W. Barrie Baldrick is presenting Erie Hudson's clever and amusing farce, "New Wives for Old," at the Palace. At the head of the excellent cast is Mr. Yourke Challoner, who, as the flippant husband, is very funny. Miss Cherry Herbert as the Beautiful Stranger is an accomplished actress, and plays her part in a fascinating and graceful manner. Miss Zoe Angus gives a particularly clever impersonation of Carrie Harding, an elderly American spinster. As the Professor, Mr. Alfred Hearne is exceedingly good; he makes the part of the old scientist a really excellent character-study. Mr. S. E. Stevenson undertakes the rôle of Dr. Mytton with success. Mr. St. Clair Scott is a lively naval lieutenant. The other members of the cast—Miss Marjorie Allan (Lady Mytton), Miss Coralie Carmichael (Blanche Faucett), Miss M. St. Barbe West (Peggy Stannard), Mr. Albert Brasque (Mr. Dowd), Mr. Fred Knight (Sarvis), and Mr. Arthur Senner (Victor Faucett)—each fill their respective rôles with distinctive ability.

"NAP."

Produced by Will Hatton, "Nap," a concert party, featuring a comedy programme, well balanced with pleasing vocal effort, dance and effective team work, is the attraction at the Paddock Gardens, Guildford, this week. The artists include Marjorie Hancock, soprano, encored for excellent renderings of "One Fine Day" and "Blackbird Love"; Beryl May, speciality dancer; Trixie Kay, a clever character comedy girl; Harry Jay, who purveys eccentric comedy with success; Harry Wray, light comedian, who also scores with acrobatic footwork; Phyllis Grey, at the piano, and the possessor of a good contralto voice; and Will Hatton, a host in himself, with a fund of really funny material offered in quiet fashion.

Lewis Roberts, conductor of the Canadian Military Choir, leaves for India on Friday, to take up a musical appointment on the staff of His Excellency the Governor of Bengal.

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WALTER WILLIAMS
NATTOVA & MYRIO
NERVO & KNOX
CARLITA ACKROYD
LESLIE SARONY. Etc.

6.30 HOLBORN EMP. 9.0
CARL HYSON and PEGGY HARRIS
With
"THE MIDNIGHT FOLLIES BAND."
MARIE AMBROSE.
ZETTA MOR.
HARRY BEDFORD.
ALEXANDER PRINCE.
LUNE & SHAW.
LA FLEUR.
ALDOR TRIO.
HAMEL & ASSISTANT.

6.45 KILBURN EMPIRE 9.0
"Pimple" Film Enterprises Present—
Britain's Greatest Film Comedian,
"PIMPLE" (HIMSELF).
The Greatest Laughter Maker of Modern Times, in
"PUNCH,"
An All-Comedy Revue.

6.30 LEWISHAM HIP. 8.45
ERNIE LOTINGA in
"CAPITAL LEVY,"
A Dramatic Comedy Burlesque, in 3 Acts
Written and Produced by Norman Lee,
Supported by
ADOLPH LUGA.
JOHN GREAVES and
KATHLEEN BARBOR.

6.45 CAMBERWELL PL. 9.0
Arthur Gibbons Presents—
The Famous Farcical Comedy
"OUR FLAT,"
Featuring—
LESLIE KYLE,
ELLEN HARE,
WINIFREDE NELSON and
GEORGE PERCY.

6.45 GRAND, ClaphamJ. 9.0
George Sax Presents an Entirely Different Musical Extravaganza,
"GOING SOME,"
In Three Goes.
Cast Includes—
THE MELODY MIXERS.
LENA & LEWIS.
LEWIS HARDCASTLE.
EDDIE EMERSON.

6.45 HAMMERSMITH PL. 9.0
Sydney Productions Present—
The 2nd Edition of the Revue
"THERE YOU ARE THEN."
Cast Includes—
TEDDY MORRIS.
LILY HARTLEY.
THE ALABAMA SYNCOPATED BAND.

6.45 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mulford)
Present—
"THE UNWANTED CHILD."

6.45 ILFORD HIPPO. 9.0
Theatre Guild (London), Ltd., Present—
"OUTWARD BOUND,"
By Sutton Vane.
Direct from the Criterion Theatre.
Cast includes—
ANGELA MACKEY.
STANLEY LATHBURY.
FRANCIS ROBERTS.
FREDERICK COOPER.
NANCY PRICE.
FREDERICK LEISTER.
LAURA SMITHSON.
OSWALD MARSHALL.
J. A. BENTHAM.

6.45 SHOREDITCH OLY. 9.0
Arthur Gibbons Presents—
"THE ROTTERS."
A Tale of a Respectable Family.
By H. F. Maltby.

6.30 CROYDON EMPIRE 8.45
Betty Fairfax Presents—
"UP IN MABEL'S ROOM."
The Popular Comedy from the Playhouse.

6.45 ISLINGTON EMPIRE 9.0
Tom Arnold (for "Thea" Productions) Presents—
A New Musical Burlesque, entitled
"SEEING LIFE."
Featuring—
EDWIN LAWRENCE.
JOHN HARCOURT.
HILDA NEWSOME.
ERNEST LESTER.
GEORGE DOONAN.
JANE AYR.

6.45 POPLAR HIPPO. 9.0
Lionel Bute (by arrangement with Alfred Butt and Anthony Prinsep) Presents—
"BLUEBEARD'S 8th WIFE."
Direct from the Queen's Theatre.
Cast Includes—
CLAYTON-GREENE,
ANTHONY HOLLES, and
MARY MAYFREN.

6.45 WILLESDEN HIP. 9.0
THE IMPERIAL OPERA COMPANY.
9th June—"MARITANA."
10th June—"FAUST."
11th June—"IL TROVATORE."
12th June—"DAUGHTER OF THE REGIMENT."
13th June—"RIGOLETTO."
14th June—"BOHEMIAN GIRL."

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mulford)
Present—
"CONFESSIONS OF A WIFE."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

(Continued from page 7.)

ompany at the Theatre Royal. "Fear" s billed for Friday and Saturday. At he Palace is "Broadway Jones," in which Harry Piddock is excellent as Broadway. At the Pavilion Hill and Grant present their revue "Right Away," in the cast are Stokey Croft, Gertrude Glenn, May Rose, Della Deems, Vincent Lyden, Crasey Hicks and Pass, Simple nd Smart, and the Maymac Ebor Dancing Troupe.

At the Hippodrome, MARGATE, Hubert Connorton presents "A Week-End."

At the Empire, MIDDLESBROUGH, Messrs. Slingsby and J. W. Jackson present the revue "Peeps Into the Past, Present nd Future." The cast includes Leo Franklin, J. W. Jackson, F. Westcott, Lily Bruce, Barbara Graham, and Evelyn De Montfort. Some special features are "A Love Tragedy in Dollyland," "The Green Vase," and "Le Rêve de Danse," with he Twelve English Dancers. At the Hippodrome a ventriloquial performance is given by W. E. Gillin, and films complete the programme. At the Scala Theatre "Trilby," with Andree Lafayette in the principal part, is being presented.

"The Blue Flare," by the Wm. H. May company, is at the Theatre Royal, NORWICH; "Evening News," a Player Productions revue, with Jack Fields, Bert Gunnell, Paget Trio, and Florence Thurston in the company, is at the Hippodrome; Revene and Norval and Nine Dainty Dots are at the Regent; Nora and Barney Moore and Leslie Glenroy at the Thatched, and "Moonfolk" at the Spring Gardens.

"Hot Pot" is presented at the Palace Theatre, Oldham, this week, with a company headed by Reg. Bolton, and supported by Kitty Spencer, Peggy Dallas, Jessie Lewis, Jack and Maisie, Fredk. Payne Palmer, Douglas Linacre, The Palladium Four, The Stylish Steppers, and the Pall Mall Girls. At the Colosseum "Oh, Betsy" is the attraction, with George Lawrence, Marie Pooley, Ray Royce, Daisy Ray, Rene Meyer, Cissie Morris, Olga Figaro, Betty Roberts, Ethel Bayliss, Bobby Horner, and Doris Drewery. Syd H. Parsons, Harry Levaine, Ted Elgar, T. Noel Hardy, Morris Parsons, Harry Johnson, Chas. Ellis, and Monkman and Pickford and a full chorus.

At the New Theatre, OXFORD, Gilbert Miller is presenting "The Green Goddess," by William Archer.

The Theatre Royal, PLYMOUTH, will be closed for the summer vacation during this month, and will be reopened in July. At the Repertory Somerset Maugham's "Jack Straw" is being played, with Mr. Bernard Copping as the Waiter-Archduke and Miss Frances Waring as Mrs. Parker Jennings. Miss Mabel Edwardes and Mr. Arthur Young have excellent parts in Ethel Parker-Jennings and the Marquis of Serlo, and Mr. Eric Morden, Miss Gwendolen Verschoyle, Mr. Alfred Brandon, and Mr. John Durant also have good rôles. At the Grand "The Silent House" is the attraction. The revue "Some Hustle" is at the New Alhambra, the company including Stanford and Allen, Robbie Vincent, and Margaret Butterworth. Variety at the Palace includes the Kansas City Ladies' Band, Ida Barr, the Zip Sisters, Bain and Hill, Jack Wynne and Co., Dan Polo, and Karr and Kooney. "Scandals of 1923" is the attraction at the Hippodrome, with Gus Chevalier and Ernie Allen as the principal comedians.

A variety programme is at the PRESTON Hippodrome. Tom Edwards, in ventriloquial sketches; Radiance, in an electrical novelty; and the 12 Moulin Rouge Girls. At the Empire Theatre Mr. Frank E. Franks submits "The Times," in eight periods, with a cast of fifty artists, including Janice Hart and Frank O'Brian.

The Donald Calthrop Productins are presenting "Double or Quit" twice nightly at the Royal County Theatre, READING. Hancock's World's Fair was located at the Triangle, Reading, from May 28th to 31st.

The Langley-Howard Players are at the Theatre Royal, ROCHDALE, where they are having a long run. This week they are producing "Tantalising Tommy," with Violet Howard in the title-rôle, supported by a powerful company. At the Royal Hippodrome, Rochdale, Thos. F. Convery's comedy revue, "On the Dole," is being presented, with Albert Burdon as the chief comedian.

At the ROTHERHAM Hippodrome the Graham Roberts Repertory Company are having a very successful season. This week the attractions are "The Unknown Quantity" during the first half, and for the remaining three nights "The Sorrows of Satan." The company includes Mr. Algernon Hicks, Mr. J. G. Maine, Mr. G. Hart, Mr. L. Beaufort, Miss Kathleen Cranston, Miss Betty Morton, Miss Nancy Newell, and Miss Morton Powell.

At the SALFORD Palace the Six Brothers Luck present their musical comedy revue, "Forbidden Fruit." Included in the cast are Edgar Cooke, Mable Thorne, Ernie Bee, Anna Hornby, Marjorie Lotinga, Hal Duncan, the Two Canadians, &c. At the Royal Hippodrome Jack Dodds, Barny and Kathleen Maloney, and pictures are the attractions.

At the Opera House, SCARBOROUGH, is "Plus Fours," as played at the Haymarket and St. James's Theatres, London. At the Theatre Royal Harland's Productions present "Guess Again."

"The Goods" is at the Theatre Royal and Opera House, ST. HELENS, with Jack Cromo, Meg Hamilton, Tommy Nelldon, Edgar Sawyer, Marie Stevenson, Dorothie Laurie, Bessie Leslie's Four, Ernest Hall, and Tommy Bourne in the company. The variety bill of the Hippodrome includes Beryl Beresford, assisted by Leslie Hinton, Billy Morton, and Hal Martin, Jean Peter, Two Elites, Horace and Rita, Aito and Maid, and Jack Stocks.

"David Garrick" is being played at the Ambassadors Theatre, SOUTHEND-ON-SEA, and "French Follies" is at the Hippodrome. The comedy "Bringing Up Father" is the attraction at the New Palace, WESTCLIFF-ON-SEA.

"Ginger," a revue, is at the Empire Theatre, SUNDERLAND, this week. Dick Tubb is the chief fun-maker, and the supporting personalities are Hedges Bros. and Jacobson, Mona Magnet, Fred Malcolm, and the Eight Ginger Girls. The Anglo-Scottish Revue Company is at the Theatre Royal, in "What a Night." The cast includes Kemp and Freeman, Lottie and Lily Jordan, Evelyn Grace, Howard Heeley, Hilda Kerby, Alec Harland, and the Monti Troupe of Dancers. Pictures at the King's Theatre will be supplemented in the variety line by George Formsby, and Cornelius and Constance in dancing novelty.

The Hammersleigh Repertory Company continue their season at the WAKEFIELD Opera House and present "The Witness for the Defence." Beric Hammersleigh plays the part of Thresk, Leonard Harrison appears as Ballantyne, and Stanley Healey as Mr. Pettifer. Hazelwood is portrayed by Henry Erlesmere, Dick Hazelwood by Norman Myers, Singh by Aubrey Norton, and Hubbard by Harry Cullenford. Josephine Richards is cast for Stella Ballantyne, and Cissie Ashley for Mrs. Pettifer.

"Joy Bells," produced by Albert de Courville, is at the Empire Theatre, WEST HARTLEPOOL. The cast includes Johnson and Rickard, Clark and Jansen, Frank Layton, Iris Danes, Iris De Burgh, Geo. Kennedy, Emilie Shepherd, and Peggy Andrews. At the Palace Theatre the variety turns are Chas. Falls (comedian) and Billy Rejane and Betty (dancers). "Temptation" is played by the Millane Stock Company at the Grand Theatre.

Howard Baker's company is appearing at the Theatre Royal, WHITEHAVEN, in a round of popular plays, opening with "His Egyptian Wife."

Revue again holds the stage at the Theatre Royal, WINDSOR, where Donald Keir's musical comedy revue, "Up the River," is the attraction. The principal parts are taken by Donald Keir himself and Reg. Marcus, who are largely responsible for the success of the piece. Among their supporters are Daphne Jay, Mabel Kempton, Harry Emerson, Will Lovell, and Roy Barbour. Speciality dances are presented by The Maxima Girls and The Four Wee Macs, whilst harmony numbers are given by the Medley Four and Harmony Sextette.

"What Ho!", a nautical musical revue, produced by Harry Wimbley, is at the WREXHAM Hippodrome this week. The cast includes Bert Danes, who delights the house with his singing, as also does Josie Castello; and the Bros. Fordyce, with dancing and back-chat. The chorus is excellent.

"Paradise Alley," with Louis Victor and Midge Bradfield, occupies the stage of the Theatre Royal, YORK, this week.

TO PROPRIETORS OF NOVELTY SHOWS AND OTHERS.

It has come to my knowledge that some person is using the name of

ANITA

and has also acquired some of her printing to advertise a Midget.

And as this name ANITA was created and registered by my late brother, J. W. Bostock; and as Anita is likely to appear in this country again before long, I beg to inform all that I will take immediate action against any person using the name of Anita in connection with any living novelty after this date.

(Signed) E. H. BOSTOCK, GLASGOW.

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ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. J. W. Birmingham and his Hotel Cecil band at the Alhambra this week are featuring four Feldman tunes in their programme. Mr. Birmingham is to be congratulated on having such a talented combination of musicians under his able conductorship. The Feldman tunes he introduces are "Not Here, Not There," "Say It With a Ukulele," the famous "Gigolette," and the ubiquitous "Horsey! Keep Your Tail Up."

The well-known combination, the "Cottage Rhythm Kings," including Mr. Myers, saxophonist, at the Assembly Rooms, Bow, are scoring tremendously with Feldman tunes, including "In a Tent," "I'm Going South," "Oh! Sister, Ain't That Hot," "Gigolette," and "Horsey, Keep Your Tail Up."

"Dreamstars," the theme song of the famous film, "Hollywood," that is now going round all the big cinemas in London, is proving a big success.

The musical programmes at the well-known seaside resort, Weston-super-Mare, must, of necessity, be of a high standard. We notice that of the lighter numbers that are introduced by Mr. H. C. Burgess, the well-known musical director, consist mainly of Feldman tunes, including "In a Tent," "Not Here, Not There," "May-Be," "I'm Sitting Pretty," "Long Lost Mamma," and "Passionetta."

Mr. Jack Hylton and his famous band are still scoring heavily with "Horsey! Keep Your Tail Up." Mr. Hylton has "May-Be" in rehearsal for introduction at an early date.

On the occasion of the opening night at the Elysee Restaurant, the famous Lyricals and the Crichton Band featured many Feldman tunes, including "I'm Goin' South," "Not Here, Not There," "Oh! Sister, Ain't That Hot," and "May-Be."

Alfredo, the famous violinist, and his talented combination, at the Prince's Restaurant, are now rehearsing "Does the Spearmint Lose It's Flavour" (on the bedpost over night), "Dancing Dan," "Alabamy Black Sheep," and the famous waltz, "On the Blue Lagoon With You." These will be introduced in their nightly programmes shortly.

The Midnight Follies Band, under the leadership of Mr. B. Firman, are also rehearsing the latest Feldman tunes for introduction in their programmes.

The jolly little dance given to the well-known dance teacher, Mr. F. W. Churcher, of Wimbledon, at St. Mary's Hall, Putney, proved a very successful night. The programme included several numbers from the House of Feldman. The outstanding hits of the evening were "Gigolette," "Say It With a Ukulele," and "In a Tent."

LAWRENCE WRIGHT MUSIC CO.

Jack Bruske and his Finsbury Park Empire orchestra made a very big success at Alexandra Palace last Sunday with several great Wright hits, including "Riviera Rose," "Pasadena," "Twelve o'Clock at Night," and "Night-time in Italy." At Finsbury Park Empire last week this fine orchestra played "Honolulu Blues," "Am I to Blame?" "Do Shrimps Make Good Mothers?" "Sarah," "Twelve o'Clock at Night," and "Pasadena," all with the greatest possible success.

The Riviera Dance Trio, at the Royalists' Ball, in aid of the Westminster Hospital at Hyde Park Hotel, played a whole selection of Wright numbers, including "Riviera Rose," "Do Shrimps Make Good Mothers?" "Night-time in Italy," "Twelve o'Clock at Night," "Honolulu Blues," "Like the Last Rose of Summer," "Sarah," "Shine," and "Pasadena." The last-named was so successful that it had to be repeated no less than five times.

Harry Pryer, musical director of the Havelock Picture House, Sunderland, states that, at the special carnival night at that theatre, "Pasadena," "Hula Lou," "Twelve o'Clock at Night," and "Riviera Rose" were all terrific hits.

At the Prince of Wales' Theatre, Lewisham, Frank Westfield's splendid orchestra of twelve, in addition to many other Wright successes, are particularly well received for their rendering of "Pasadena," which they not only play but sing, never failing to win enthusiastic encores.

The Steel Works Band of Newcastle, N.S.W. (bandmaster, A. H. Bailey), at Wembley Exhibition is playing three times daily such big hits as "Riviera Rose," "Night Time in Italy," "Pasadena," "Twelve o'Clock at Night," &c., in the Australian Pavilion with most gratifying success.

In India, the Governor of Bengal's Band (director of music, E. A. Barratt) is wonderfully successful with such fine Wright numbers as "Riviera Rose," "Twelve o'Clock at Night," and "Mr. Gallagher and Mr. Shean."

The Leyton Silver Prize Band (bandmaster, W. Nelson), on Whit. Monday will be specially featuring such big hits as "Pasadena," "Riviera Rose," "The Waltz of Love," "Do Shrimps Make Good Mothers?" "When it's Night-time in Italy," &c.

Frank Matthew, solo organist at the Stoll Picture Theatre, Newcastle, is making a really wonderfully successful feature of "Twelve o'Clock at Night," which wins him repeated encores from his delighted auditors.

W. S. Nabarro's fine orchestra, at the Gaiety Theatre, Dublin, which constantly features the Wright winners with such success, has found an exceptionally big hit in "Pasadena," which is received with acclaim at every performance.

FRANCIS AND DAY.

Harry Hall and his far-famed Trafford Band, from the Midland Hotel, Manchester, are to be the main attraction at Gleneagles—next, of course, to the Royal and Ancient Game. Reasoning by analogy, it is certain that Mr. Hall's tasteful programmes will contain a large proportion of the firm's musical compositions, and it is a sure thing that success will attend him and his capable band in their new sphere of action.

S. Hanlon Dean, who directs the Super-Syncopated Orchestra, is a well-known figure in Yorkshire dancing circles, repeated bookings being a proof of the popularity of the musician and his talented band. Mr. Hall, who is a staunch supporter of the house, is charmed with the latest novelties thereof.

Manchester listeners-in a few days since had a musical treat when the Dulcettos Orchestra, under the direction of Will Taylor, broadcasted a programme selected mainly from the firm's catalogue. Mr. Taylor, a talented musician with a band worthy of him, writes they have received many requests that "Dreamy Melody" may be repeated at following wireless concerts.

Max Embden (Grock's late partner), who now leads the dance band at the Trocadero, is playing at all sessions a goodly number of the latest compositions of the firm, popular favourites being, of course, "I Love You," "Dreamy Melody," "Linger Awhile," "When Lights are Low," and "Easy Melody."

Jack Hylton and his famous band at the vast ballroom at Olympia, is delighting myriads just now, the dancers never tiring of such items as "Wonderful One," "Dreamy Melody," "Linger Awhile," "I Love You," "Easy Melody," and "Take Those Lips Away," to mention but a few items adorning his programmes.

"Three Woodland Dances," by Herbert E. Haines, have had to be reprinted owing to the demand for the same from M.Ds. Early application is advised should sets be desired of this delightful pastoral suite that brings ever a breath of the country whenever played, supplies of the new edition being limited.

The firm desire to thank the many musicians who have felicitated it by letter on the excellence of the novelties just recently sent out—to wit, "Dance Time is Love Time," "Every Night I Cry Myself to Sleep Over You," "Tweet Tweet," "Before You Go," "A Limehouse Night," and "Arcady."

PETER BERNARD, LTD.

"Bombay Rose," a wonderful fox-trot number, is going tremendously, Moodie's Club band being requested to play it about half-a-dozen times nightly. Miss Dora Brightwell is making a hit at the Canadian Rink Cinema with "Bombay Rose," "Eyes," and "What Could be Fairer Than That?"

"What Could be Fairer Than That?" "Gypsy Lady," and "Bombay Rose" are proving most popular with the following orchestras:—Quadrant Club (where Turner Layton, the famous composer of "Strutt," "Miss Lizzie," "Dear Old Southland," and many other American hits, entertains nightly with "Kentucky Dixie Way," "Mary of Mine," and "What Coud be Fairer Than That?"), Badger Club, Bull-Frog Club, Rivoli Café, Mile End Empire, Broadway, Deptford, and Cabaret Club. At the latter, Sidney Sterling creates a furore with Peter Bernard, Ltd., publications, "Kentucky, Dixie Way," "Mary of Mine," and others.

Charlie Kuhn's orchestra is playing an exclusive Bernard repertoire, the biggest numbers being "Bombay Rose" and "Kentucky, Dixie Way." Freddie Fay and his Frolics report that "Gypsy Lady" is going stronger than ever. Little Baby Erin caused a sensation at Bexley with this wonderful fox-trot song, and many musical directors say that once played it is continually in demand.

We will be pleased to hear from any artists working any of our numbers.

DUFF, STEWART & CO.

During his broadcasting tour this week Olly Oakley is featuring the "wireless" fox-trot "2-LO," the demand for which is steadily increasing. Mr. Trytil, musical director of the Blue Halls, Hammersmith, reports great success with the popular selection, "Melody Maze," Montague Clayton's fine one-step "Desecration," and Charles Ancliffe's "Peacocks' Parade," which is also being featured with great success along with "Melody Maze," by Frank Gomez, of the Electric Picture Theatre, Notting Hill.

Other musical directors who are finding the foregoing numbers big winners are Geo. Somers, the Globe, Putney; W. L. Roder, the Pavilion, Barnes; E. Pountney, Spa Cinema, Leamington; Nathan Jones, Oxford Theatre, Workington; Rice Lane, Super Cinema, Walton, Liverpool; Victor Shard, Electric Theatre, Larne; C. F. Trevor, New Theatre, Oxford; Tom Clayton, Caisno, Aberdeen; H. L. Gittens, Carnegie Hall, Workington; and Hubert Stott, Bradford.

Miss Ethel M. Lilly reports that she is featuring all this firm's latest dance numbers with her well-known Kentucky Dance Band, as also is Miss Nellie Rennison with her Small Heath Ladies' Orchestra. Alix Phillips, of the Futurists, Bradford, is another devotee of Duff Stewart dance numbers, which are also being featured by Hall's Band, Peterborough.

THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

Wembley's Popular Amusements—The Ro-day-Oh—Forthcoming Fixtures—Up-river Shows.

At Wembley.

The mammoth exposition of Empire showmanship is at length coming into its own, and the daily attendance figures are swelling to an extent that is very grateful and comforting for all concerned. The Amusements Park, in particular, has during the last few days done exceedingly well, and stallholders are beginning to acquire a species of "Kruschen" feeling in place of their hitherto anxious looks.

A Seating Problem.

Much dissatisfaction has arisen over the neglect of the exhibition authorities to provide adequate free seating accommodation within the extensive grounds, and it is to the credit of Mr. M. W. Shanly, the well-known chair specialist, who has the contract for providing chairs at Wembley, that he has now placed a quantity of long seats, which are free to all, in various parts of the grounds and in certain of the buildings, where "twopenny" chairs are provided. The number of free seats is still, however, out of all proportion to the number of chairs for which a charge of twopence is asked, and there is certainly some ground for the complaint of visitors regarding the impossibility of distinguishing the seats for which you must pay two coppers from those which one may occupy at the right price. The number of chairs in the Amusements Park is not nearly sufficient—a detail which should be early remedied.

Money Making Devices.

From figures in my possession there seems no doubt that the three big switchbacks easily claim the first three places in popular favour among the great multitude of attractions in the Amusements Park, and of the three statistics proclaim "The Safety Racer" an easy first. On a recent Saturday the number of its patrons was approximately double that of the "Grand National" switchback and the "Giant Scenic Railway," although both the latter were considerable. The admission charges for the cost of these three devices are far from being excessive, and the "thrill" in each case is good value for the money. The three rides cost between them some £65,000 to construct, while their running expenses are pretty stiff, to say nothing of the heavy charges for the sites. The three big "thrillers" are closely competed with in popular favour by the "Jack and Jill" slide, which amuses the onlookers almost as much as it does the participants. It is a sound sixpenn'orth, and on some days lately has attracted a number of patrons second only to the "Safety Racer."

The Ro-day-Oh!

The much-discussed Rodeo, or International Cowboy Championships, organised by Mr. C. B. Cochran, which opens at the Wembley Stadium on the 14th, should attract big crowds during its two weeks' run. In addition to providing a host of thrills, it will doubtless result in a further fierce controversy on the subject of cruelty to animals. Its promoters are emphatic in their declaration that the contests are wholly devoid of cruelty in any shape or form, but the protracted discussions concerning performing animals are so fresh in the public memory that it is unlikely that the Rodeo will be without its critics. In Canada and the States the Cowboys have adopted the Mexican word Rodeo, signifying "Round-up," as a sporting term, officially indicative of their championship contests, which are annually attended by millions of people. Until Tex Austin introduced the Rodeo to New York two years ago thousands of Americans were accustomed to visit Calgary, Cheyenne, or Pendleton in order to witness the contests. The lure of the show is said to lie in the fact that it provides three things that warm the cockles of the true sportsman's heart—action, thrills, and fair play.

Clean Sportsmen.

It is impossible to visualise a Rodeo in a few words. Even the motion picture camera cannot do it justice. The contests must be seen to be appreciated. The cowboy champions not only pit their skill against each other, but against "outlaw" horses and wild cattle as well. That is what produces the action and thrills. Fair play is guaranteed because one cannot "fix" a bucking bronk or a wild steer. Moreover, the cowboy doesn't play the game that way. He is a "square shooter," which means that he is a clean sportsman.

The International Rodeo at the Empire Stadium this June will be the greatest that has ever been staged anywhere. Every cattle-raising country will be represented by its best riders, ropers and steer wrestlers. Canada and the United States alone will send more than a hundred contestants—the "top hands" from the ranches of North America. Australia, the Argentine, and Mexico will also have entries. In fact, every country that produces good horsemen will have its standard-bearers, for the contests are open to the world.

Twice daily the cowboy and cowgirl champions will meet in a series of events that embody in contest form the activities of their everyday life on the ranges. These events will include bronk riding, with saddle and bareback; fancy roping, steer roping, relay races, wild steer riding, chuck wagon races, and steer wrestling.

Big Prize Money.

Two classes of cash prizes await the winners. There will be daily prizes for those who finish first, second and third in each event, and big final purses for those who capture the most points in each event during the entire run of the contests.

In addition to the cash prizes, which total £20,000, and are the biggest ever offered, the International Championship Titles will go to the winners of the final money. And a Cowboy Champion thinks more of his title than he does of the purse which goes with it.

Steer wrestling and bronk riding are the two most keenly contested events at all Rodeos. For they typify the two accomplishments on which the cowboy prides himself most—his horsemanship and his ability to handle wild cattle.

In each event the man is heavily handicapped. In steer wrestling, for instance, he must throw the animal "bare-handed," pitting his skill and courage against the strength and seventy stone weight of the animal.

R.I.P.

I happened to run across Tex Austin within a few days of his arrival from the States, when he informed me that he was on his way to Gray's Inn to look up his old friend Harry Hibbert. He had not heard until then of the passing of our former Editor, and the tall, handsome sportsman from "way out West" was visibly affected by the sad news, for Tex and the late "H. G. H." were old friends. Poor old Harry! He was known to and respected by showmen in many parts of the world. Few men had the interests of the show world more closely at heart, and Showland is the poorer by his loss.

Tips Worth Following.

I give below the dates of certain forthcoming fixtures which for various reasons should merit the careful consideration of showmen and travellers:—

Windsor Whitsuntide Show, June 6, 7, 9 and 10; Richmond Royal Horse Show, June 12, 13 and 14; Grand Military Searchlight Tattoo (Rushmoor Arena, Aldershot), June 18, 19, 20 and 21; Kent County Agricultural Society's Show, Ashford (Kent), July 10, 11 and 12.

In connection with all the above there are quite a number of flower shows, fêtes, sports meetings, and local carnivals in the immediate neighbourhood respectively round about the same time, and these should offer prospects of satisfactory business to discriminating showmen able to plan a brief but comprehensive journey.

Market Traders' Federation.

The United Excursion to Knaresboro', Yorks, for members of the above-named organisation, will take place on July 16, and it is hoped that all members who desire to participate will lose no time in communicating with their local secretary in order that adequate accommodation may be provided. The interesting gathering is being organised by the able and energetic general secretary of the M.T.F., Mr. Edgar Hunt, of "Lynthorpe," Glendless Sheffield.

At Epsom.

Hopes of a record Derby day attendance on the historic downs should be realised. Since Friday last, when the licence rights for booths and stalls were auctioned, in accordance with custom, a veritable sea of canvas has invaded the little valley that dips down across from the stands to the starting post. Bigger prices than ever were realised at the sale, and something like 99 per cent. of London's coffee-stall keepers should be in attendance.

That "Village of Joy"?

There has been a disposition to regard as "hot air" the talk of an offer to buy up Wembley, lock, stock and barrel, as it were, but Mr. L. D. Britton, who has come from U.S.A., insists that the proposals which he seeks to put before the Empire Exhibition authorities on behalf of himself and his associates are quite serious, and that he means to do business if the terms are right. Mr. Britton thinks that London needs a permanent "Joy Village," presumably conducted on American lines. I wonder what he and his associates think of the present colossal Wembley show on purely British lines? To talk about buying Wembley is one thing; to do it is quite another matter; and I fancy that Mr. Britton's mission will come to naught.

Tottenham Court-road.

Following a period of depression, business has lately awakened with a start at the compact little amusement park on the old Meux's Brewery site, at the corner of Tottenham Court-road, and some of our old friends who are pitching there are, I am glad to notice, finding things a good deal more brisk. The show is run by genial Pat O'Brien, whose amusements include the celebrated roundabout cars which have been on more than one occasion patronised by Royalty, and other conspicuous features of a thoroughly Popular show are Wm. Irvin's rifle range, Brown's skittles, Stoke-' darts, Easy-street, the Nigger's Parade, mountain glider, jazzer, and two illuminated spinners.

Tommy and Jack as Showmen.

Always a wonderful show, this year's Royal Tournament easily eclipses all its forerunners. The naval, military, and Air Force officers concerned in its organisation and presentation have little or nothing to learn from the stage itself, either in stagecraft or stage management; while the petty officers and seamen of the Royal Navy, together with the N.C.O.s and men of H.M. Army and Air Force who fill the rôles of ushers, marshals, attendants, guides, and what-not, seem to have thoroughly captured the showman instinct. What Jack cannot tell the visitor regarding the attractions of the show, Tommy and his airman comrade can; and between them they combine to give an excellent demonstration of practical showmanship—and what a show it is!

The Caterpillar.

One of the very latest of portable machines, "The Caterpillar," which hails from across the herring pond, has already created something of a sensation at Wembley. It is an exhilarating service, which does not fail to strike the right note of novelty in its "thrill," and is, I am sure, destined to prove a big money-maker. It has set up many records in America, and attracted enormous business at Olympia. The sole concessionaires for Europe are Messrs. Iles and Kilpatrick, of 210, Strand, London, W.C.2, and I recommend showmen interested to get into touch with them.

Hengler's Circus.

This fine old and ever up-to-date show is attracting packed audiences during its present tour, and the box-office takings furnish a fitting retort to the dismal Jimmies who are wont to bemoan their silly conviction that the old-time circus is doomed. Conspicuous in a splendid and varied programme are the Martelloni Sisters, The Three Fossetts, Doodles and August, Bubbles and Valda, the hilarious clowns, and those dainty and clever gymnasts The Bells. The show includes some spectacular horsemanship of the cowboy order, into which Mr. Hengler has imparted the true Wild West flavour, reminiscent of the halcyon days of the great Colonel "Bill" Cody.

Anita—a Warning.

Mr. E. H. Bostock has discovered that the name Anita is being exploited by unauthorised persons in connection with a midget show, and warns proprietors of novelty shows that he intends to issue proceedings against those responsible in the case of any further infringement of the name. The name Anita was created and registered by the late J. W. Bostock, and I learn that the original Anita is likely to again appear in this country at no very distant date.

Cambridge Fair.

The Norwich section of the Showmen's Guild announce that all arrangements in connection with Cambridge Fair have now been completed, and that applications for space will be dealt with as formerly.

Street Trading.

Replying to a recent question in the House of Lords, Earl de la Warr stated that the Government were giving careful consideration to the representations of

(Continued on col. .)

(Continued from col 6.)

the subject of legislation to regulate street trading. I am informed on reliable authority that an early announcement may be looked for in connection with this vexed question, which seems to be continually cropping up of late.

Dreamland.

Mr. J. H. Iles, the well-known proprietor of Margate's successful Dreamland Park, is a staunch believer in the power and value of newspaper advertising. Responding to the toast of his health, following an interesting presentation made to him at the annual banquet of the local Chamber of Commerce, Mr. Iles declared that he hoped the time would come when, instead of spending £2,000 on advertising Margate, they would be able to spend £10,000 or even £20,000. That is the proper spirit.

Up River Shows.

A long list of Thames regattas to be held during the next few months should hold numerous attractive possibilities for showmen. The annual river carnivals at Molesey, Shepperton, Halliford, Sunbury, Walton, and Weybridge are invariably well attended, and the presence of a fair and side shows, on no matter how small a scale, is always largely appreciated, alike in the sentimental and the practical sense. Chertsey Regatta takes place on June 14, and among others worthy of note are Kingston, July 16; Putney, July 17; Reading, Aug. 4 and 9; and Cookham, Aug. 9.

Midland Fairs.

The Midlands are well provided with Whit. Week fairs, and the holiday programme embraces the following important events in a comparatively small radius:—Wolverhampton, Walsall, Coventry, Longton, Lichfield, Nottingham, and Rugby. Given good weather, business should be brisk at each place.

Whit. Week.

The following are among the more important of the Whitsuntide fairs other than those in the Midlands referred to above:—Blackheath, Hampstead Heath, Wormwood Scrubs, Barnsley, Castleford, Horbury, Carlisle, Bradford, Preston, Runcorn, Sheffield, Seaforth, Leeds (Woodhouse Moor), Sudbury and Mangotsfield.

THE CARAVANNER.

SHOWMEN'S CALENDAR.

Coming Events.

MARYPORT (CUMBERLAND).—June 6.
CARLISLE.—June 7.
BRECHIN (FORFAR).—June 7.
CLACKMANNAN.—June 7.
FENCEHOUSES (DURHAM).—June 7.
WEST STANLEY (DURHAM).—June 7.
HASTINGS CARNIVAL.—June 7.
RISCA (MON.).—June 7.
COCKERMOUTH (CUMBERLAND).—June 9.
LUDGERSHALL FETE.—June 9.
SHEFFIELD (Tramway Sports).—June 9.
BEDLINGTON.—June 9.
SELKIRK (SCOTLAND).—June 10.
BROUGHTY FERRY (near DUNDEE).—June 10.
PINNER (MIDDLESEX).—June 11.
BLACKPOOL CARNIVAL.—June 11.
WORKINGTON (CUMBERLAND).—June 11.
GUILD MEETING, CARDIFF.—June 12.

ROLL TICKETS TRY WILLSONS NOTTINGHAM LEICESTER

Sing the Songs

with the Seal.

WORTON DAVID'S WINNERS FOR WHIT.

HE PLAYED THE WEDDING MARCH

NEW WALTZ SONG

BY THE WRITER OF

"ROMANY ROSE," "OMAHA," &c.

EACH YEAR FOR THE PAST **EIGHT** YEARS

WORTON DAVID

HAS GIVEN YOU SOMETHING

NEW IN THE WAY OF A **BIG BALLAD**

(including **"ROMANY ROSE," "OMAHA," "JUST LIKE A THIEF," "SHEBA," "CARAVAN"** (written under the name of Gene McCarthy), **"OLD-FASHIONED MOTHER," "WYOMING"** (written under the joint name of Gene Williams), **"PLAYTHINGS,"** &c.)

THIS YEAR

HE ADDS ANOTHER TRIUMPH TO THE ABOVE LIST OF SUCCESSES WITH HIS NEW WALTZ SONG

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Musical Directors.

SEND FOR PARTICULARS OF OUR **ORCHESTRAL SUBSCRIPTION CLUB.**

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MARY (THOUGH I LEFT YOU IN ARGYLE)

SLEEPY ZUYDER ZEE

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SEND FOR PRO. COPY IMMEDIATELY.

FULL SELECTION OF NUMBERS 1/6

And the "MORE ADVENTURES OF FELIX" Riot—

"HERE HE IS AGAIN,"

By the Writers of "FELIX KEPT ON WALKING."

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or FEMALE Winkle?

NEXT WEEK'S CALLS.

MONDAY, JUNE 9, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JUNE 30 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
GUERNSEY ST. JULIAN'S.—"The Gay City," June 9 and 10.
JERSEY ALHAMBRA.—Bert and Gertie.
JERSEY OPERA HOUSE.—Ralland Repertory Company.
SALISBURY PALACE. — "The Co-Optimists" A Co.
STROUD PALACE. — "Enemies of Women" film.
WEYMOUTH JUBILEE HALL.—"London to New York."
YEOVIL PALACE.—"The Gay City," June 12, 13, 14.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—A. B. Waldon.
IPSWICH HIPPODROME (rehearsal, 11.30).—Dick Ray presents "Evening News."
IPSWICH LYCEUM THEATRE.—Company as booked.
NORWICH HIPPODROME (rehearsal, 2).—"Crash."
NORWICH THEATRE ROYAL.—"The Likes of Her."
PAISLEY RINK PALACE (rehearsal, 12).—Scott and Weston, Ace, Claude Williams.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. William De Lacy's "His Lucky Wife" Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—The Mandels, Royal Operatic Trio, and picture entertainment.
ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "The Apple of Eden."
LIVERPOOL PAVILION THEATRE.—Molly Gray, Flying Winskills, Bros. Valdo, Mark Wain, Fred Kitchen and Co., Tom E. Dean, and company as booked.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
MANCHESTER HULME HIPPODROME.—Sadie Morris, Terry Wilson, Bert Maddison, Vera Wooton, Otago Bill Trio, Richards and Milton, Peakman and Zella, Dan Bros. and Sherry.
MANCHESTER JUNCTION THEATRE.—Arthur Woodville, The Maloneys, and picture entertainment.
MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Co. present "The Octoroon."
MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "Conn the Shaughraun."
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Under Two Flags."
MANCHESTER QUEEN'S PARK HIPPO.—The Ten Loonies, Bert Groves, Eight Welsh Miners, Four Lees, Jack Byrne, Smith and Johnson, and company as booked.
MORECAMBE WINTER GARDENS (rehearsal, 11, matinée 2).—Florrie Gallimore, Marcus Boyle, Johnny Cullen, Ada Fawn, J. W. Hall, Lottie Lennox, T. W. Royal, Arthur Carthy, Lily Currie, Phil Herman, Lena Brown, Herd and Sherd, Boughton and Esden, the Ladringlos, Three Argentas and pictures.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Mr. Will Murray's "Casey's Court" Co.
SALFORD ROYAL HIPPODROME.—Leah Victoria, Nora and Barney Moore, and picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—A. E. Mills' revue "Marguerite."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—W. Ainsley's revue "Stella."

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN TOUR.

(Rehearsals at all Halls at 12 o'clock.)
BLACKBURN.—J. W. Rickaby, Howe and Watt, Mariajano's Two, Yoga, Carlos Menard, W. C. Barnes, Winifred Hammond.
BRADFORD.—Company as booked.
BURNLEY.—Kenna Bros., Larrett, Jack Lane, Renee and Godfrey, The "Key," Gladys Carleton, Grace Cunard.
CARLISLE.—Alix Lawson, Billy Reeves, Charlie Dixon, Herbert La Martine, Wilkie and Victoria, Rossini Bros., Astor and Astoria, Ethel Bull.
HALIFAX.—"D." and "B." Productions' "On the Run."
HUDDERSFIELD.—George Sax's "The Annual Album."
LEICESTER.—Company as booked.
SOUTHAMPTON.—Jack Tully and Ruby Kimberley's "Queen of the Cabaret."
WARRINGTON.—Donald Keir's "Up the River."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Tom Arnold presents "Love and Laughter." Cast includes George Jackley, Mamie Soutter.
BIRMINGHAM GRAND (rehearsal, 1).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus Chevalier.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
BRADFORD ALHAMBRA (rehearsal 12.15).—The Doves, Albert Whelan, O'Gorman Brothers, Dolly Elsworthy, Betty Blake and Phœbe Bonner, Alf. Thomas, Charley and Irene Vesty.
CARDIFF EMPIRE (rehearsal, 1).—Frederic Bentley and company in "All in Favour."
EDINBURGH EMPIRE (rehearsal, 12).—Elkins, Fay and Elkins, Tom E. Hughes, Samson, Harry Weldon, Sammy Shields, the Buckleys, the Two Bells.
FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Duprez and company in "The 1924 Manhattan Follies."
GATESHEAD EMPIRE (rehearsal, 1).—"Joybells."
GLASGOW ALHAMBRA (rehearsal, 11).—Charlotte Parry, Maggie Dickenson in "The Sauce Box," the Briants, Sam Linfield, Schichtl's Marionettes, Russell Carr, Daly Marr Trio.
GLASGOW EMPIRE (rehearsal, 11).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
HANLEY GRAND THEATRE (rehearsal, 1.30).—"Cabaret Nights." Cast includes Doyle and Doust, and Mamie Worth.
HULL PALACE (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.
LEEDS EMPIRE (rehearsal, 1).—Tucker, Forde and Downes, George Lee, Denis O'Neil, Jan Van Albert, the Two Rascals, Jerry & Co.
LIVERPOOL EMPIRE.—Theatre closed for rebuilding.
LIVERPOOL OLYMPIA (rehearsal, 1).—Foster Productions present "Irene." Cast includes Ursula Hughes and Harry Ray.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Bert Errol, Wal Langtry, Jack Hylton and his Famous Band, Kirkby and Hudson, Lynda Martell, J. H. Scotland.
NEWCASTLE EMPIRE (rehearsal, 1).—David Poole, Herschel Henlere, Talbot O'Farrell, Lily Morris, Clay Keyes, May Henderson, Rich and Galvin, Fred Curran.
NEW CROSS EMPIRE (rehearsal, 1).—The Jovers, Daisy Wood, Kimberly and Page, Rose and Jerome, Nereide, Nixon Grey, Madge (Kiddy) Kennedy.
NEWPORT EMPIRE (rehearsal, 1).—C. T. Laurance presents "Wangles of 1924."
NOTTINGHAM EMPIRE (rehearsal, 1).—"Jig-Saw of 1924." Cast includes Tommy Mostol.
PRESTON EMPIRE (rehearsal, 11).—Winifred Ward, Nora Delany, Tom Clare, Rolf Slater.
SALFORD PALACE THEATRE (rehearsal, 10.30).—"What a Night!"
SHEFFIELD EMPIRE (rehearsal, 1).—Ernest Hastings, Trix Sisters, Milton Hayes, the Femina Quartette, Naughton and Gold, Dirk and Anton, Clown Argo.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"French Follies."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Ginger," including Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.
STRATFORD EMPIRE (rehearsal, 1).—"Jocko" (the performing crow), Billy Bennett, Owen McGiveney, Dotson, Phil Rallis Duo, "The Wager," Peggy and Lena Chisholm, Daisy Griff.
SUNDERLAND EMPIRE (rehearsal, 1).—"Crystals," including Kitty Colyer and Jimmie Leslie.
SWANSEA EMPIRE (rehearsal, 2).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.
VICTORIA PALACE (rehearsal, 11.30).—Billy Merson, A. C. Astor, "Our Palace Girls," The Broadway Dance Shop, Albert Navarro, Hilda Denton, Hal Goddard, George Formby, Les Augustines.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Scotch and Polly," including Tommy Lorne.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Dancing Time."
BRIGHTON HIPPODROME (rehearsal, 12).—"Little Miss Puck."
LEEDS HIPPODROME (rehearsal, 12).—Marriot Edgar, "Statues That Talk," Scott and Whaley, The Uniques, The Eldons, Harry Ford, Iris and Phyllis.
LIVERPOOL HIPPODROME (rehearsal, 12).—Osborne and Perryer, Whit Cunliffe, Neil McKay, Jass and Jessie, Miller and Canning, Foster Kershaw, and company as booked.
NEWCASTLE HIPPODROME (rehearsal, 12). — Phyllis and Giles, Versatile Three, Mazuz and Mazette, Loupe and Vandam, Hayes and St. John, George and Butcher, Dick Henderson.
PARIS ALHAMBRA.—Period commencing May 30, 1924: Winston's Water Lions, Antonita Torres, Lucienne Delahaye, Musical Navvies, Zaroubine, Ryss, Prince Tchavtchavadse, Les Stadium, Miss Lily, Devoto Eugenio, Raffles, Four Royus, Seven Alexandries, Rigols.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Dancing Barber."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Wild Oats."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Potash and Perlmutter."
SOUTHEND HIPPODROME (rehearsal, 12).—"The Honeymoon Girl."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Whirlwind."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Westbourne Productions present "Laughter (Un)Ltd."
ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Bella and Morris, Connie and Ethel, Fay and Foy, The Medonian Three, Alma Lorene, Olly Kidd, Jack Carlington, Tom Robins, Edie Gray.
ASTON HIPPODROME (rehearsal, 12).—"Buzz Along 1924."
AYR PAVILION THEATRE (rehearsal, 1).—John D. Roberton to present "What Cheer!"
BLOOMSBURY CINEMA. — The Two Babs.
BOURNEMOUTH WESTOVER.—Eight Parisian Frolics.
COVENTRY HIPPODROME (rehearsal, 1).—Ernie Mayne, Lillian Burgiss, Olga Zita, Hicken and Rose, Moss and Orrell, Harold Walden, Jessica Black and Co.
DERBY HIPPODROME.—"Jazzland."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Sign On" revue.
EDMONTON EMPIRE (rehearsal, 12).—Will Garland presents "Way Down South."
EXETER HIPPODROME.—Frank and Vesta, Victor Kelly and Lady, Agnes York, Van Delfts, June Stirling, Archie Graham and Partner.
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Three Graces."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Frank Powell, The Harleys, Belle Isobel, Bert Terrell, Edgar Benyon, Talbot and Clare, Cameron and Gordon, Verme.
GUILDFORD THEATRE ROYAL.—Winstan Gordon to present St. Juste and Higgins, Gordon Wilde and Co., The Decunas, Ivy Hargraves, Dave Godfrey and Dora, The Billy Vardel Trio, The Zanfrellas.
KEIGHLEY HIPPODROME (rehearsal, 12).—Royal Breconan Singers, Annie Rooney, Farlane and Mac, Three Equals, Billy Riley, Henry Bekker, Harriet and Chas. Cardle.
KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Douglas Bostock presents "The Royal Italian Circus."
LEITH ALHAMBRA (rehearsal, 12).—Harry Lees' "Leith Entertainers."
LONDON SHOREDITCH.—Duncan and Godfrey, Loch and Lomond, June Mills and Wm. Innes, Carne and Kellaway, Joe Mongin, Stephenson and Macbeth, Five Hesseys, Paul Courtney and Co., The Huntings.
PENGE EMPIRE (rehearsal, 12).—The Great Carmo and Co. in "Magical Moments."
QUEEN'S, POPLAR (rehearsal, 4).—Jack Cromo presents "The Goods."

"THE COUNT OF LUXEMBOURG."
At Croydon.

The musical play, "The Count of Luxembourg," met with hearty receptions at the Grand, Croydon, last week. The story of Rene and Angele's "marriage" and of Parisian studio life is an interesting one, and, played by a capable company, it went with a swing. The very excellent chorus helped matters considerably, and the orchestra, under the direction of Mr. Sidney Rendell, did fine work.

Particularly good was Miss Lilian Riches' portrayal of Angele Didier. A charming lady with a beautiful voice, she was a success throughout. So also was Miss Madge Macklin as the vivacious Juliette. Mr. Stanley A. Kempner was an ideal Count Rene of Luxembourg—in manner and voice; and Mr. Harold Pearson as Brissard was very funny, particularly in the second act, his work throughout deserving high praise. Mr. Frank Hodgson did well as the Grand Duke Rutzinov, and all the other parts were satisfactorily accounted for. Will Goldston, Ltd., are the business managers for this fine production, and Mr. W. H. Willats acting manager.

"THE PRINCESS' OWN."
At Brixton.

"The Princess' Own," a romantic play, was produced at the Brixton on Monday. The story takes place in an imaginary kingdom, with many thrilling acts and love affairs. An Englishman (the hero), who has fought in the Maritzan army, meets the princess of the country and falls in love with her. He has a rival in Prince Karl of Streisbergen (the villain). After many exciting adventures, love triumphs. The Englishman's rôle is well sustained by Terence Maxwell, who had a charming Princess to woo in Miss Florence Rutter. Mr. Gibb McLaughlin, as the Prince, was a very suave villain. Others who did well were Basil Burleigh, Ernest Lindsay, and Henry Seward. A word of praise is due to the producer for a splendid production, which was well received.

Daimler and Eadie.

Departing from Australia a few weeks ago after a happy and successful time on the Musgrove Circuit, Daimler and Eadie are now making their return visit to South Africa, and at Johannesburg last month were given a hearty welcome back.

Neil McKay.

The new star, Neil McKay, has been in demand for other stars. In addition to playing the Alhambra recently he deputised for Harry Weldon at Camberwell, and last week appeared at Holborn for Wilkie Bard, in addition to playing the London Coliseum.

SUMMER PANTOMIME.
At Leeds.

Mr. Francis Laidler essayed a bold venture at Leeds Theatre Royal when he produced on Monday the gorgeous summer pantomime "Aladdin," the progress of which will be watched with interest, wires our Leeds correspondent. A well-filled house received it with unstinted applause. Excellent scenery and pretty costumes were features. Miss Renee Reel is a capital principal boy, her best numbers being "Harmony Baby" and "Sleepy Hills of Tennessee." Miss Dorothy Viggers is a charming Princess, and makes a great success with "Someone, Somewhere." The Misses Edna and Kitty Prince, as Pekoe and Saucee, are clever, and their dancing particularly good. Mr. Arthur Hall and Mr. Will Dacey are very funny policemen, performing some clever tricks. Mr. Hal Bert, as Wishee Washee, is highly diverting; Mr. Ben Obo, as Widow Twankey, and Mr. Harry Gunn, as Abanazar, are clever comedians; Mr. Albert Felino, in the dual rôle of Widow Twankey's donkey and parrot, is remarkably good; Mr. Ernest J. Langford, as the Emperor, and Mr. Jim Obo, as the Grand Vizier, are also prominent. The Sunbeams, feature of pantomimes at the Royal, are better than ever, giving evidence of most careful training.

Mr. Francis Laidler, in a speech, mentioned that the venture meant employment for 250 people instead of the theatre being closed for the usual summer period.

THE LONDON, SHOREDITCH.

Daisy Griff, the versatile and vivacious musical comedienne, is at the London, Shoreditch. "Little Miss Nobody" is given in rattling good style. Her quick-change costume to suit the ditty is very smart and chic. Her gaiety and high spirits are irresistible. Harry Shiels in "Bill's Derby Sweep" has the support of charming Nora Harrington. Harry's dry humour is much appreciated. They both keep up the excitement to fever pitch, and Harry's ditty, "They All Think the World of Me," goes well. Dan Brothers and Sherry are very popular, and, with fingers, feet, and fiddle, do wonders. "Virginia Rose" is capitally rendered; the violin-playing is most finished.

Bentley and Dorothy dance neatly and gracefully. Molly West, operatic soprano, possesses a very melodious voice, and scores a success. Betty and Vivien Heywood are attractive alike in their musical and vocal efforts, and provide an excellent turn. Eddy George, with his ventriloquial figure, "Teddy," gives an amusing interlude. Zena Carol is a capital low comedienne, and La Grande Revuette completes.

Martin Adeson, junior, known as Young Martin in the boxing world, is fighting a 15-round contest against Patsy Butler (Ireland) for £25 a side at St. Anne's Hall, Plough, Clapham, on Wednesday next. There are other fights, including another 15-round contest and several smaller events. The proceeds are for the Royal Northern Hospital.

Dix, Ltd.

Owen Amber, who is at the Palace, Blackpool, this week, with Ernie Lotinga's "House Full" Co., is making a great success with "I'll Tell the World" and "Autumn Leaves." Pete Rhodes writes from Accrington that "I Wonder Who the Ivy's Clinging To Now?" is a huge hit with him. At the Bedford last week, Neville Delmar's revue, "Pops," was playing to big business. One of the outstanding numbers in the show was "Don't Stop the Music." Len Sharp's Entertainers at Peterborough are featuring with much success four Dix numbers, namely, "I'll Tell the World," "Tell Me Why," "Wait Till You See My Mary," and "I Wonder Who the Ivy's Clinging to Now?" W. S. Percy, who is playing the Stoll Tour, continues to score with the chorus comedy song "I Love Kids." George Royel's Entertainers at the Floral Hall, Westcliff-on-Sea, are featuring quite a number of Dix's numbers, including "I Love Kids," "Wait Till You See My Mary," "I'll Tell the World," "Dance Your Shoes Away," &c. Basil Cooper, who is now rehearsing for the Cabaret at the Metropole, Blackpool, will make a special feature of Jack Buchanan's great song "Blotto." There is a big demand from concert party entertainers for the two fine production numbers "Pickaninny Days" and "Me Love-ee You." Artists who have not already these numbers should secure same at once.

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PLAYS.

ANDERSON, J. GRANT, REP. CO.—Hippo., Bursiem (season).
ANNA CHRISTIE.—June 2, Grand Theatre, Hull; 9, West Pier, Brighton.
A ROOF AND FOUR WALLS.—June 2, New, Cambridge; 9, T.R., Brighton.
ASHWELL, LENA, PLAYERS.—June 2, Pier, Eastbourne.
AT MRS. BEAM'S.—June 2, Grand, Wolverhampton; 9, O.H., Southport.
A WEEK-END.—June 2, Hippo., Margate; 9, T.R., Sheffield.
BATTLING BUTLER.—June 2, Glasgow; 9, Edinburgh.
BAYNTON, HENRY.—June 2, P. of W., Birmingham (three weeks' season).
BENSON, SIR FRANK.—June 2, Grand, Leeds; 9, Prince's, Bristol.
BLUEBEARD'S EIGHTH WIFE (RED).—June 2, Prince's, Bristol; 9, Grand, Wolverhampton.
BLUEBEARD'S EIGHTH WIFE (WHITE).—June 2, Empire, Islington; 9, Hippo., Poplar.
BROADWAY JONES.—June 2, Palace, Leicester; 9, Palace, Chelsea.
BROWN SUGAR.—June 2, Grand, Swansea.
CAMPBELL, MRS. PATRICK.—June 2, Palace, Bradford; 9, Hippo., Margate.
CARRINGTON (MURRAY) CO.—June 2, Lyceum, Sheffield; 9, Grand, Leeds.
CAT AND CANARY.—June 2, O.H., Derby; 9, O.H., Belfast.
CO-OPTIMISTS.—June 2, Hippo., Gloucester.
DADDY LONGLEGS.—June 2, Wimbledon.
DEANE (HAMILTON) CO.—June 2, O.H., Southport; 9, Winter Gardens, Hoylake.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—June 2, Athenæum, Enniscorthy.
DORAN, CHARLES.—June 2, Gaiety, Hastings; 9, T.R., Worthing.
DOUBLE OR QUIT.—June 2, County, Reading.
D'OYLY CARTE OPERA.—June 2, Lyceum, Ipswich; 8, Palace, Westcliff.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., St. Helens (season).
EDGE O' BEYOND.—June 2, Grand, Croydon.
EVER-OPEN DOOR.—June 2, T.R., Bolton.
EYE OF SIVA.—June 2, Grand, Blackpool; 9, Artillery, Woolwich.
FALLING LEAVES.—June 2, P.G., Folkestone.
FORBES-ROBERTSON, F.—June 9, Pavilion, Weymouth.
GABRIELLE.—June 2, King's, Glasgow; 9, T.R., Newcastle.
GAY CITY, THE.—June 2, O.H., Jersey.
GAY YOUNG BRIDE.—June 2, O.H., Blackpool.
GILL (McLEAY, R.—June 2, Royal, Castleford.
GIPSY PRINCESS.—June 2, Hippo., Manchester.
GODWIN-HALLETT OPERA CO.—June 2, Royal, Worthing.
GREEN GODDESS, THE.—June 2, New, Oxford; 9, O.H., Blackpool.
HONOURABLE MR. TAWNISH, THE.—June 2, Dublin; 9, New Brighton.
IRENE.—June 2, Hippo., Sheffield.
LADY OF THE ROSE, THE.—June 2, King's, Dundee; 9, O.H., Scarborough.
LAST WARNING.—June 2, Olympia, Shoreditch.
LET'S GO.—June 2, Royal Court, Liverpool.
LIE, THE.—June 2, Royal, Exeter.
LILIES OF THE FIELD, THE (DEE CEE).—June 2, W.G., New Brighton; 9, Devonshire Park, Eastbourne.
LOVE AND LAUGHTER.—June 2, Manchester.
LOVE MATCH.—June 2, Palace, Hull; 9, Empire, Glasgow.
MACDONA PLAYERS.—June 2, Prince's, Manchester; 9, King's, Glasgow.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—June 2, Alex., Birmingham; 9, Royal, Blackburn.
MARY LATIMER—NUN.—June 2, Hippo., Rotherhithe.
MISS LANCASHIRE, LTD.—June 2, Court, Warrington.
MONSIEUR BEAUCAIRE.—June 2, Royal, Brighton.
MOVIE STAR.—June 2, Stoke Newington; 9, T.R., Worcester.
NEILSON TERRY, PHYLLIS.—June 2, New, Cambridge; 9, T.R., Brighton.
NEW SHAKESPEARE CO.—June 2, King's, Hammersmith.
NEW WIVES FOR OLD.—June 2, Palace, Watford.
OH! BETSY.—June 2, Col., Oldham.
O'MARA OPERA CO. (SHAMUS O'BRIEN).—June 2, Shakespeare, Liverpool.
OTHER MR. GIBBS, THE.—June 2, T.R., Bournemouth; 9, T.R., Portsmouth.
OUR FLAT.—June 2, Hippo., Ilford.
OUTSIDER, THE.—June 2, Weymouth.
PAINTING THE LILY.—June 2, Palace Pier, Brighton; 9, Grand, Llandudno.
PARADISE ALLEY.—June 2, T.R., York.
PHI-PHI.—June 2, King's, Edinburgh; 9, Hippo., Birkenhead.
PICCADILLY PURITAN.—June 2, Royal, Aldershot.
PLUS FOURS.—June 2, O.H., Scarborough; 9, Prince's, Bradford.
POTASH AND PERLMUTTER.—June 2, Hippo., Poplar.
PRISONER OF ZENDA.—June 2, Lyceum, Sheffield; 9, Grand, Leeds.
QUALITY STREET.—June 2, T.R., Birmingham; 9, Prince's, Manchester.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—June 2, Grand, Derby.
RETURN OF SHERLOCK HOLMES.—June 2, Stratford.
ROMANCE.—June 2, O.H., Buxton; 9, O.H., Bridlington.
ROTHESAY ENTERTAINERS.—Bandstand, Rothesay (season).
ROTTERS, THE.—June 2, Palace, Camberwell.
SILENT HOUSE.—June 2, Grand, Plymouth; 9, T.R., Aldershot.
SIMPLE SIMON'S BABY.—June 2, H.M., Carlisle.
SUN BATHERS.—June 2, T.R., Worcester; 9, O.H., Torquay.
SUZANNE.—June 2, Empire, Cardiff.
THREE GRACES, THE.—June 2, Hippo., Golders Green.
TRAFFIC IN SOULS.—June 2, Collins's.
TWO LANCASHIRE LASSES IN LONDON.—June 2, Crown, Eccles.
UP IN MABEL'S ROOM.—June 2, Hippo., Willesden.
WAY OF AN EAGLE.—June 2, West Pier, Brighton.
WEEK END.—June 2, Hippo., Margate.
WHAT A CHANGE.—June 2, T.R., Bath.
WHAT EVERY WOMAN KNOWS.—June 2, O.H., Manchester.
WHEN KNIGHTS WERE BOLD.—June 2, O.H., Belfast.
WHO'S BABY?—June 2, Royal, Stockport.
WIDOW'S HUSBAND.—June 2, Grand, Southampton; 9, Royalty, Morecambe.
WITNESS FOR THE DEFENCE.—June 2, T.R., Exeter.
WOMAN TO WOMAN.—June 2, Palace, Maidstone.
£100 GHOST, THE.—June 2, Jubilee Hall, Weymouth; 9, O.H., Jersey.

REVUES.

ALL THE RAGE.—June 2, Pavilion, Southport; 9, Hippo., Wigan.
ANNUAL ALBUM.—June 2, Palace, Blackburn.
BEAUTY QUEEN.—June 2, Palace, Bordesley.
BILL OUT OF WORK.—June 2, Bath.
BILLY.—June 2, Hippo., Leeds.
BRILLIANTS.—June 2, Queen's, Leeds.
BUZZ ALONG.—June 2, Empire, W., Bromwich.
CAPITAL LEVY.—June 2, Grand, Clapham.
CASBY'S COURT.—June 2, Palace, Attercliffe.
CHEER UP.—June 2, Argyle, Birkenhead.
COME IN.—June 2, Hippo., Ashton-under-Lyne.
CRASH!—June 2, Palace, Walthamstow.
CRISPS.—June 2, Hippo., Wolverhampton; 9, Royalty, Chester.
CRYSTALS.—June 2, Sheffield; 9, Sunderland.
DANCING MAD.—June 2, Empire, New Cross.
DIPPY.—June 2, Royal, Smethwick.
DOWN SOUTH.—June 2, Empire, Penge.
EVENING NEWS.—June 2, Hippo., Norwich.
FAST AND FURIOUS.—June 2, Hippo., Nottingham; 9, Hippo., Coventry.
FIFTY-FIFTY.—June 2, Palace, Huddersfield.
FLICKERS AND FLASHES.—June 2, Royal, Wolverhampton; 9, Bordesley.
FORBIDDEN FRUIT.—June 2, Regent, Salford; 9, Col., Oldham.
FRENCH FOLLIES.—June 2, Hippo., Southend.
GINGER.—June 2, Empire, Sunderland; 9, Empire, South Shields.
GLOBE TROT.—June 2, New, Northampton.
GOING SOME.—June 2, Hammersmith.
GOODS, THE.—June 9, Queen's, Poplar.
GUESS THE TITLE.—June 2, East Ham Palace; 9, South London.
HIGH HEELS AND STOCKINGS.—June 2, New, Crewe; 9, O.H., Coventry.
HIS LUCKY WIFE.—June 2, Queen's Park, Manchester.
HONEYMOON GIRL.—June 2, Empire, Croydon; 9, Hippo., Southend.
HOT-POT.—June 2, Palace, Oldham; 9, Rotunda, Liverpool.
HOUSE FULL.—June 2, Palace, Blackpool.
HULLO! BUBBLES.—June 2, Hippo., Great Yarmouth.
IDEAS.—June 9, Bristol.
JIG SAW.—June 2, Southsea; 9, Nottingham.
JOYBELLS.—June 2, Empire, W. Hartlepool.
KEE HOY.—June 2, Alhambra, Leith.
KICK OFF.—June 2, Hippo., Eastbourne.
LAUGHS.—June 2, Empire, Merthyr Tydfil.
LAUGHTER, UNLIMITED.—June 2, Empire, Kingston.
LET'S GO.—June 2, Court, Liverpool.
LITTLE MISS PUCK.—June 2, Hippo., Southampton; 9, Hippo., Brighton.
LONDON TO NEW YORK.—June 2, Palace, Salisbury.
LOVE AND LAUGHTER.—June 2, Hippo., Derby.
LOVE SCHOOL.—June 2, Palace, Bradford; 9, T.R., Edinburgh.
MANHATTAN FOLLIES.—June 2, Empire, Newcastle; 9, Empire, Finsbury Park.
MARGUERITE.—June 2, Grand, Lancaster.
MENU, THE.—June 2, T.R., Huddersfield; 9, T.R., Bury.
MIRRORS.—June 2, Birmingham; 9, Leicester.
MR. TOWER OF LONDON.—June 2, Alhambra, Bradford; 9, Palladium, Southport.
NINE O'CLOCK REVUE, THE.—June 2, O.H., Harrogate; 9, Lyceum, Sheffield.
NOT LIKELY.—June 2, Grand, Luton.
OH! DOLLY.—June 2, Empire, Altrincham.
OH! I.—June 2, Hippo., Stockton-on-Tees.
O.K.—June 2, Hippo., Stockton-on-Tees.
ONLY A JOKE.—June 2, Pavilion, Ayr.
OUR LIZ.—June 2, Hippo., Brighton; 9, Empire, Chiswick.
OUR LIZ (No. 2).—June 2, Hippo., Keighley.
PARISH RELIEF.—June 2, Empire, Gateshead.
PLEDGES.—June 2, Empire, South Shields.
POPPYS.—June 2, Empire, Langley Moor.
PUNCH.—June 2, Granville, Walham Green; 9, Kilburn.
QUEEN OF THE CABARET.—June 2, Queen's, Poplar.
RADIOS.—June 2, Empire, Newport; 9, Swansea.
RAINBOW, THE.—June 2, Empire, Kilburn.
RIGHT AWAY.—June 2, Pavilion, Leicester.
ROUND THE TOWN.—June 2, Palace, Burnley.
ROUND UP, THE.—June 2, Empire, Finsbury Park.
RUMOURS OF 1924.—June 2, Devonport; 9, Empire, Birmingham.
SCANDALS OF 1924.—June 2, Halifax; 9, Llandudno.
SCOTCH AND POLLY.—June 2, Hippo., Liverpool.
SERVED HOT.—June 2, Royal, Barnsley.
SHAVINGS.—June 2, Hulme Hippo., Manchester.
SHUFFLE ALONG.—June 2, Hippo., Dover.
SIGN ON.—June 2, Palace, Bradford.
SPARE PARTS.—June 2, H.M., Aberdeen.
SPLINTERS.—June 2, Grand, Hanley.
STELLA.—June 2, O.H., Dudley.
THERE YOU ARE, THEN.—June 2, Pav., Liverpool.
THREE BAGS FULL.—June 2, Rotunda, Liverpool; 9, New T., Crewe.
TIMES, THE.—June 2, Empire, Preston.
TIP-TOP TOPICS.—June 2, Empire, Brixton.
TONICS.—June 2, Hippo., Ipswich.
TONS OF FUN.—June 2, Hippo., Coventry.
TOODLE-OODLE.—June 2, Royal, W. Stanley.
TOP SPEED.—June 2, Palace, Chelsea.
UNEMPLOYED.—June 2, South London Palace.
UP THE RIVER.—June 2, Royal, Windsor.
VANITIES.—June 2, Empire, York.
VISIONS.—June 2, Edmonton; 9, Plymouth.
WAKE UP.—June 2, Bedford, Camden Town.
WANGLES.—June 2, Palace, Tottenham.
WANGLES OF 1924.—June 2, Tottenham Palace.
WET AND DRY.—June 2, Royal, Aston.
WHAT CHEER.—June 2, Royal, Edinburgh.
WHIRLWIND, THE.—June 2, Grand, Bolton.
WINNERS.—June 2, Hippo., Aldershot.
ZIP.—June 2, Hippo., Newcastle.

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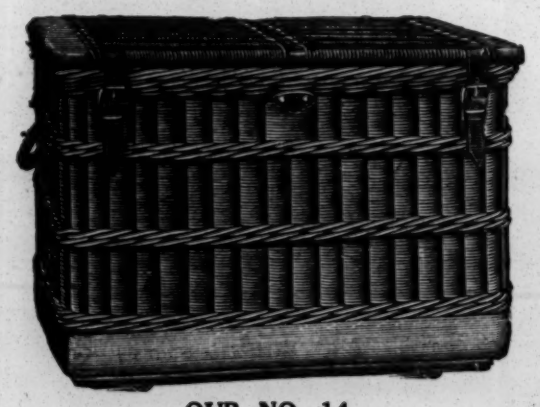
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B. Feldman and Co.

The Pontardulais Operatic Society have just placed before the public a splendid concert party, the coach and producer of which is Rhys Thomas, the popular baritone, who made a fine impression with Feldman's Follies at the Tower Roof Gardens, Blackpool, last summer, and who will operate there this season again.

In the party is Dare Walters, comedian; Jack Williams, who scores with "If They're Irish, Bring 'em All In"; Percy Griffiths, whose rendering of "When Will the Sun Shine For Me?" is a treat; Bessie Matthews, who brings the house down with "The Bloke That Wrote 'The Sheik'"; Maud Rees and Glyn Jones, who combine effectively in a duet version of "Minnetonka"; and Rhydwin Davies, who joins Miss Rees in a charming rendering of the famous "Good-night" song from the "Cousin From Nowhere."

Pip and Melinda report "another real big hit" with "Won't You While Away a Little While With Me?"

Ethel Levey, at the Victoria Palace this week, scores a sensational success. Miss Levey's repertoire includes "Maybe," "Midnight Rose," and "If I Can't Sing About My Mammy."

Reg. Wentworth has taken up Bennett Scott's latest composition, "Monty at Monte Carlo."

Betty Yorke, who made a big hit in panto. with "To-Morrow," is still featuring that bright number with success. Another winner in Miss Yorke's programme is "Not Here, Not There."

Maisie Kersop, who has just arranged to feature "Ten Thousand Years From Now," is convinced that it will prove as big a winner for her as "Send Me a Bluebird," which latter number is one of her "specials."

"She's Mine, All Mine" and "Oh! Gee, Oh! Gosh, Oh! Golly" are being worked with success by Fred Miller. Mr. Miller will be in C.P. at Rhyl during the season.

Renee Reel is now busy on "Turned Up," the famous comic song about which everyone is talking. Miss Reel may be relied upon to get the best out of this attractive number.

Jean Gordon, who has numerous broadcasting engagements, received an encore for "Turned Up" (per telephone). This is a great compliment to Miss Gordon and her excellent song.

The Royal Operatic Trio have produced "The Three Brigadiers," and scored an emphatic success in the process. Their musical numbers—featured in first-class style — include "Smilin' Through," "Mother Macree," and "Horsey, Keep Your Tail Up."

Monti H. Lyle reports success with an all Feldman programme, which his band has given at the Alhambra, Paris.

The Victoria Palace always furnished a bright programme, in which our Palace Girls are shining lights. Their presentation of "Wembling at Wembley With You" last week was excellent.

Charles Bruske, M. D. at the Bedford, Camden Town, has been taking his efficient band through "Horsey," "Nellie Kelly, I Love You," and "On the Blue Lagoon" waltz in splendid style. Bedford audiences are highly appreciative of Mr. Bruske and his fine band.

Lawrence Wright Music Co.

Our contemporary, "The Daily Mirror," in its issue of May 28, under the heading of "King Victor Amused," stated: "The King of Italy was amused when the band played 'When It's Night-time in Italy,' and someone explained that this masterpiece was one of the most popular dance tunes," which goes to show the wonderful vogue enjoyed by this famous fox-trot.

Signor and Nina Borelli specially sang "Riviera Rose" before the King and Queen of Italy and the English Royal Family, at the Italian Embassy, on Tuesday (May 27), and were most cordially received by their distinguished hearers.

Lily Morris, who is at the Empire, Edinburgh, this week, wired the Lawrence Wright firm last week, from the Empire, Glasgow, in the following terms: "Put 'Sugar' on here. Enormous success." This refers to the new song, "It's All Sugar," assuredly one of the biggest comedy numbers of the year.

Mary Leighton, the celebrated vocalist, who made her first appearance since her recent severe accident, at the Empire, Leeds, has found two sterling winners in "Riviera Rose" and "Beyond the Gate of Dreams," which she will sing throughout her entire vaudeville tour.

Teddy Morris, whose revue "There You Are, Then," is at Hammersmith Palace this week, is so delighted with the wonderful success of "Pasadena," sung by Lily Hartley, that he has had a special scene painted for this particular number. A whole host of other Wright numbers are featured in this fine show.

Herbert Clifton, who is starring in "The Gay Young Bride," which is at the Opera House, Blackpool, this week, is making a transcendent success with Horatio Nicholls' superb ballad "Riviera Rose," which is already very popular indeed in Blackpool.

Ruth Beaumont, leading lady in Clara Coverdale's "10 to 1 On" revue, at the Palace, Scunthorpe, sings two Wright numbers, the most successful of which is that gem among chorus songs, "Pasadena."

Billy Lynne, the well-known comedian, has two big hits in "London to New York," at the Palace, Salisbury, in "Hula Lou" and "Cow-heel Joe," two numbers which suit his quaint style to perfection.

Fred Astill, who is at the Hippodrome, Wolverhampton, has a most popular offering in "Riviera Rose," which goes immensely with him at every performance.

The Decunas, who made such a hit at the London, Shoreditch, last week, with "Annie" (You're Just Like My Mammy) are making a special feature of the fine Wright ballad, "The End of the Lane," when they open at Guildford shortly.

Zetta Mor, who is at the Empire, Swansea, this week, is featuring a number of Wright songs, two big outstanding hits being "Twelve o'Clock at Night" and "Why Should I Weep About One Sweetie?" which "go" wonderfully.

In "Shuffle Along" revue, which is at the Hippodrome, Dover, this week, Gordon Henson is making an immense success with "Sarah" (Sitting in the Shoe Shine Shop), and Gordon Norville scores heavily with "Twelve o'Clock at Night." Another big hit is "Oh, Sing-a-Loo."

Francis & Day.

It was a joy day in the ranks of the music trade on Monday of this week, as it heralded the publication of those looked-for "best sellers," Francis & Day's Forty-third Song Annual, and its companion, the Forty-third Dance Album. The contents this year of the song annual is made up as follows: "'Maggie!' 'Yes, Ma!'" "The Smile o' Molly Maloney," "My Gal's Face," "When the Sun Goes Down," "Ain't It Ni-ice!" "Carolina in the Morning," "New Lamps for Old," "Barney Google," "Why Should I Cry Over You?" "The Rich Man and the Poor Man," "I Belong to Glasgow," "Sing Along, Sambo," "And Yet I Don't Know (the Cautious Lover)," "On the Road to Anywhere," "I'm Tickled to Death I'm Single," and "Little Town in the Ould County Down"—truly a wonderful shillingsworth!

The companion Dance Album includes, with words: Waltzes—"Mellow Moon" and "Thro' the Night"; fox-trots—"Swingin' Down the Lane," "Runnin' Wild," "Rose o' the Rio Grande," "Burning Sands," "Bonnie," and "Dreams of India"; one-step—"Oh, Harold!"; Blues—"Wet Yo' Thumb" and "Aunt Hagar's Blues"; and Francis & Day's 1924-5 Lancers.

As at Chiswick last week, Elsie Carlisle is at the Alhambra this week scoring heavily with, besides "Mamma Loves Papa, Papa Loves Mamma," "What'll I do!" the waltz refrain number which is likewise so big a hit at the Duke of York's just now in "The Punch-Bowl," Norah Blaney being the singer.

"O, Dear, What Can the Matter Be? (Father's Bought a New Car)," Ernest Hastings' humorous hit, has just been issued by the house.

Dinkie Jeune, the agreeable young soubrette, who has been doing so well with "'Maggie!' 'Yes, Ma!'" scored at the London Shoreditch last week with the song entitled "Mackintosh."

"Mellow Moon" has been incorporated with success in the current repertory of Nora Bancroft.

Dick Henderson, the original singer of "You Were Right—I Was Wrong," is at the Alhambra with the song this week. Jack Cock, the noted Everton centre-forward, has been doing well of late with the song.

Reginald Jacks, with "Pottering Along," and Kitty Evelyn, with "Rose of the Rio Grande," are making hits at East Ham Palace this week in Fred Collins' "Guess the Title."

Worton David.

The new numbers emanating from the firm of Worton David, Ltd., still continue to be taken up right and left by artists and orchestras, and, if this is any criterion, the success they will meet with when Whitsuntide comes is a foregone conclusion. Wal Clinton, of "Bubble and Squeak" company, is making a big hit with "He Played the Wedding March," and Ernie O'Dale is doing wonderfully with "Mary." At the Royalty, Chester, Jack Shields is featuring "I-a-like-a-you, You-a-like-a-me," and is doing big with this novelty number. "Comin' Thro' the Rye" is a big success with Jack Charman, who features it in connection with the film of the same name, now running at the King's Hall, Lewisham, and the same song is a big hit in the musical show, "Wake Up," as sung by Philip Becker. J. Alexander writes to say that he is featuring "Mary," in "Snacks." S. W. Wyndham has made a big hit with "I Like a Doughnut."

Charles Sorensen, musical director of Mere Lane Super Cinema, Liverpool, writes eulogistically about all of them, as also does Mr. Hubert Butcher, a brother musical director of the West End Theatre, Edinburgh. From all quarters come reports that are more than flattering. Mamie Soutter, of "Love and Laughter" company, is doing splendidly with "He Played the Wedding March." She created a riot with the number at the Empire, Sheffield. The same song and "Here He Is Again" are going big with Clifton Shawe's "Pleasure" company, whilst "Plain Jane of the Family" and "Mary" are enormous successes at the Govan Cinema, Glasgow. "Plain Jane of the Family" is a winner also with Beatrice Allen at the Kennington Theatre, and Wright, Conelly and Mac are so impressed with the numbers that they are featuring "Plain Jane of the Family," "How Can You Tell a Winkle?" "Here He Is Again," and "He Played the Wedding March" at the Pavilion, Gorleston. Jack Cock, the Everton Club's famous footballer, is doing wonderfully well with "Plain Jane of the Family," in the musical show, "Unemployed." This great number is also a big success with "Glamour" company, as sung by Miss Arnett. These great numbers bid fair to be at their zenith in a few short weeks.

Keith, Prowse.

At the Alhambra this week, Ella Shields continues to score with "Why Did I Kiss That Girl?" Hilda Nelson, the well-known soprano, of the Hilda Nelson Trio, is successfully singing our new Spanish love song, "La Rosita," at all her engagements. "Bells of the Sea," is being sung all over the country by leading bass and baritone singers. Herbert Langley, the renowned baritone, will be singing this throughout the season at the Central Pier, Blackpool. Reginald Jecks is making this a special feature in Fred Collins' revue, "Guess the Title," at East Ham Palace this week. John Harcourt also finds this number an absolute winner. In "Pep" revue, "Bells of the Sea" and "Teach Me" are the two outstanding successes. Sylvia Mace, who is scoring in "Our Kid" company, gives a charming rendering of "Just for a While." The Palace Girls are introducing "Down on the Farm," both in theatre and ballroom, at Blackpool, and as featured by them is bound to be a big success.

Randolph Sutton finds "I'm a Long, Long Way From Home" an ideal number for him. "Last Night on the Back Porch" is still going great. "Dodd and Radd," a comedy duet act, write: "Produced 'Last Night on the Back Porch' on Saturday night; it went enormous." Judging by reports received, the outstanding concert party successes from this house are "Down on the Farm," "I'm a Long, Long Way From Home," "Teach Me," "Why Did I Kiss That Girl?" and "Cheerio," our new opening chorus. Clarrie Victors, producer of "Kaleidoscopes," writes: "In connection with a request night I am running on Saturday next, I have already received over fifty requests for 'Down on the Farm.'"

Will Marsh, manager for the "Melodies" concert party, has no fewer than seven of our numbers in his programme, including "That's the Tune" and "Hurdy Gurdy Man." Frank Ruming, producer of "Multum in Parvo," pays a distinct compliment to "Cheerio." He says: "With its appropriate words and splendidly catchy melody, it will, I feel sure, do much to establish right at the outset of a show that warmth and intimacy between audience and performers so necessary to a successful concert party entertainment."

The "Imperial Scots" are doing both "Down on the Farm" and "I'm a Long, Long Way From Home" as concerted numbers, "God Touched the Rose" being sung by the soprano and "Bells of the Sea" by the baritone, all with enormous success.

Concert party managers, producers, and artists are invited to send 1s. 6d. for a selection of our numbers. (Please state style.)

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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JUNE 9, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
George Tully and Co., Violet Vanbrugh and Co., Coram and "Jerry," Argentina, Kathleen Destournel, Oswald Williams, De Serris' Art Studios, Tom Barrasford, Frank Ginnett and Co., Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Variation.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Marjorie Fulton, Penrose and Whitlock, Misquette and Maxly, R. W. Willey, Christopher and Columbus, Fred Russell, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Ivor Vintor, The Trros, Stanelli and Douglas, Germaines, Imperial Trio, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Le Dair, Sandy Powell, Harry Herbert, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday.)

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Charles Austin and Co. in "Parker's Burglary," Maidie Scott, Robb Wilton, Malvina, Willy Weltard, Irene Ford, Berkley and Turner, Tom D. Newell, Norma Telma, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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The "Old Vic" Shakesperean Company.
(First West End Season)

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BRIXTON EMPRESS.
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Macdonald & Young to present "Katinka."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
New Era Productions to present "Top Speed."

METROPOLITAN THEATRE.
Rehearsal at 12.15 p.m. for—
Perrier Productions to present "Popa."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Seymour Hicks to present "Broadway Jones."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Hickey's Circus, and company as booked.

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Dr. Walford Bodie, Mlle. Greritta, Dolly Robson, and company as booked.

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
King & Benson, Henry de Bray & Doris Hare, Billy Moore & Kiddies, Nina Martin, Elsa, and company as booked.

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Amount of weekly pensions, £63 0s. 3d. Number of pensioners, 93. Amount of grants, loans, fares, &c., £9 15s.

FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

LIL MARJORIE.

An ardent Feldmanist, Miss Marjorie, sends us regular reports of her success. At present she is featuring "Queen of the Nile," "I'm a Harmony Baby," and "All the Girls Are Fond of a Sailor" with, as she says, "great success everywhere."

FOOTLIGHT FLASHES.

BUILDING UP.

Each week that passes registers further success for Feldmanism. We have had "Horsey," "Gigolette," "Spearmint," and other outstanding successes spreading their pleasing melodies over the entire country, and now we have another glorious number in "If I Can't Sing About My Mammy" (I don't want to sing at all). The new song is of a different type to any of the foregoing, but, of course, Variety is the essence of Feldmanism, and our purpose is to interest and entertain through the medium of new and attractive ideas in song.

Talbot O'Farrell, who wired us from the Empire, Glasgow, last week, immediately he had produced our new "Mammy" number, expressed his keen delight with the remarkable ovation he had received on the first performance. Glasgow Empire audiences are nothing if not critical, and their whole-hearted enthusiasm means much. It is good to know that a well-written song, simple and natural in character, can still rise superior to the craze for novelty numbers which, though good in their place, can never make the wide appeal that a song like "If I Can't Sing About My Mammy" is capable of making.

A BIG LIST.

Jas. F. McArthur, manager and producer for George Green, Ltd., writes: "We have two productions on the road at present, and I have introduced fully two dozen of your publications into our repertoire."

OUTSTANDING.

What is regarded as the best comic song of the year is "Turned Up." Reports of success in connection with the singing of this number flow in daily. The value of the song will be understood when it is noted that Lily Morris, Florrie Ford, and Ella Retford, to mention only three, keep it in their regular repertoire. Leading artists must have leading songs. "Turned Up" is certainly a leading song in comedy connection.

WHAT RHYL REQUIRES.

H. Mitchell-Craig, who will operate in concert party connection at Rhyl during the season, is determined that Rhyl's requirements—the best, and nothing else—will be fully satisfied. His list of Feldman numbers ensures him against disappointment.

IN UGANDA.

Greaco and Romano, writing from Kampala, Uganda, enclose Press cuttings in support of their statement that "Round On the End" and "Rebecca" are sensational successes in their act. The Press cuttings are both complimentary and convincing.

"VERY BIG SUCCESS."

Arthur R. Carlton is "pleased to report very big success" with "We Don't Want Any To-day." Mr. Carlton will feature Feldmanism in the "Smart Set Cadets" concert party at Largs, Ayrshire, during the season.

FELDMAN'S

Programme of

WHITSUN HITS

FOR

CONCERT PARTIES.

HORSEY KEEP YOUR TAIL UP

A SMILE WILL GO A LONG, LONG WAY

WHEN WILL THE SUN SHINE FOR ME

SAY IT WITH A UKULELE

MAYBE HE'LL WRITE ME

ROLL ALONG MISSOURI

TURNED UP

GIGOLETTE

WHO'S SORRY NOW?

DOES THE SPEARMINT LOSE ITS FLAVOUR

CALL ME AND I'LL COME TO YOU

IF I CAN'T SING ABOUT MY MAMMY

NELLIE KELLY. I LOVE YOU

DELAWARE

Are you rehearsing ALL the above? If not write for copies.

B. FELDMAN & CO.

NORA BANCROFT.

During Miss Bancroft's pantomime engagement in South Africa she was referred to as "one of the best principal boys ever seen here." Miss Bancroft featured Feldmanism in S.A., and for her summer production at Folkestone she will follow the same progressive line.

FOOTLIGHT FLASHES.

ANOTHER C.P. WINNER.

Sid O'Callaghan, [illegible] party artist who is anxious that we should know of [illegible] our numbers. His [illegible]on, How She Lied to Me!" "They Can't Charge Us for That," and "Mrs. Murphy." Mr. O'Callaghan is principal comedian with The Wayfarers' concert party.

"SPEARMINT."

Our new novelty song ("Does the Spearmint Lose Its Flavour on the Bedpost Overnight?") has become a vogue. The West-End of London is more than keen on the number which Florrie Forde produced with such success. Watch "Spearmint"!

EASTBOURNE ENTHUSIASTIC.

Last week, at the Royal Hippodrome, Eastbourne, R. C. Productions' "Dippy" revue proved a big attraction. The Feldman numbers in the show were splendidly worked and very heartily applauded. Bud Richie was in excellent form, and put over "Oh, Gee! Oh, Gosh!" "Joe Is Here," and "Not Here, Not There" in refreshing style. Isa Milligan was successful in a characteristic rendition of "I'm Sitting Pretty In a Pretty Little City," and Bob Williams, in that splendid ballad "Smilin' Through" was also a compelling force. In addition, the Eight Richie Girls contributed that delightful number, "When Will the Sun Shine For Me?" in dainty fashion.

THE MODERN TOUCH.

Alf. E. Dodds' Dixie Minstrels, which appear in "an old-style entertainment with modern material," are meeting with much success. They have selected their material wisely, relying on Feldmanism for the real big thing in musical connection. Mr. Dodds, writing from Southport, tells of the introduction of another Feldman number, "Happy Go-Lucky in My Old Kentucky Home," and adds: "It is one of our greatest winners, and I have not the slightest doubt it will prove a record success." In the Dixie Minstrels' programme are also included "Uncle Sambo," "Horsey," "Minnetonka," &c., which are, says Mr. Dodds, "still meeting with splendid success."

VOCAL AND INSTRUMENTAL SUCCESSES.

In the production, "Queen of the Cabaret," Ruby Kimberley scores an artistic success with "When Will the Sun Shine for Me?" The Cabaret Girls are also in the popular picture their work in "I'm Wild About Wild Men" being very attractive. The Royal Cabaret Band gives evidence of careful training and individual ability in the presentation of "Horsey," "Minnetonka," "Say It While Dancing," and "Bebe." Altogether a bright, refreshing show.

FELDMANISTS SHINE IN EVERY CLIME.

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